A Reply to Manager William A. Brady

THE NEW YORK
DRAMATIC MIRROR

MAY 21, 1913 PRICE TEN CENTS

KATHLYN WILLIAMS

Interview with Horace G. Plimpton on "Picture Studio Direction"

Bonas, N. Y.

DORIS WOOLDRIDGE
B. F. Keith Stock Co., Portland, Me.

White, N. Y.

AUDIENCE OF BLIND PEOPLE AT THE SPECIAL FREE MATINEE OF "WITHIN THE LAW"

White, N. Y.

JOHN HERNE IN "ARIZONA"

White, N. Y.

SCENE FROM "ARE YOU A CROOK?"

MAUDE LEONE
Avenue Theater, Vancouver

White, N. Y.

DOROTHY STONE
Prima Donna in the "Mutt and Jeff" Co.

WARDA HOWARD
Manhattan Players, Trenton, N. J.

SEEN THROUGH AN OPERA GLASS

THE NEW YORK
DRAMATIC MIRROR
ESTABLISHED JANUARY 4, 1879

VOLUME LXIX NEW YORK. WEDNESDAY, MAY 21, 1913 No. 1796

THE SUMMER THEATRICAL SEASON

JUST why the three Summer months should be so universally regarded by American managers as a period for a general let-down in all theatrical enterprises of any serious artistic worth, it is hard to say. For in many respects, the fixed convention of "the silly season" is palpably unjust. Abroad—in London and Paris and Berlin—there will be notable performances in both opera and drama. All over this country during the months of May and June, Summer stock companies spring up like mushrooms, and, curiously enough, from the point of view of the person who believes that a rise in the thermometer is synonymous with a decrease of intelligence, it is the serious play which seems to find the greatest popular favor. Yet here in New York not a single noteworthy theatrical performance is scheduled until the Fall.

There will be Summer "shows," of course, in abundance, all of them plentifully decorated with what a facetious undergraduate once termed, "legs, lights, and laughter." Certain concessions to human nature under the strain of the hot weather would probably be demanded by the S. P. C. A. (We submit, simply as a bit of observation, that the usual run of Summer "musical comedies" are not calculated to have the cooling effect of the drinks from a gurgling soda-fountain.) But it is still a trifle singular that nothing which could attract a clientele, not wholly content with the boredom of roof-gardens and the catch-penny varieties of out-of-door parks, is planned by any big theatrical manager or even, in his wildest dreams, contemplated.

The condition in New York is typical of that in all the larger cities of the country. All the regular theaters will be dark, except those which house specially prepared Summer musical plays. One or two of the better type, like Strauss's operetta, My Little Friend, may survive into the Fall. The opera closes even earlier, and the announcement any time during July and August that Caruso or Mary Garden was to sing in New York would be greeted as a nine days' wonder. In London at that time Mr. Caruso will be singing regularly at Covent Garden, and in June, in Paris, at the Opéra, Mary Garden will sing in The Jewels of the Madonna—a contrast which reminds one of the stinging observation, only, of course, half true, that great operatic artists sing in this country for the money and abroad for the artistic joy of it.

For amusement in the Summer, New York has nothing that exactly parallels the "Pop" concerts in Boston, although these, too, close their season early in July. There are the three or four musical "shows," roof-gardens with vaudeville and sometimes more pretentious offerings—and all the exotic delights of several noisy out-of-door parks, where the wonders of the side show vie with the "movies." A stock company at the Manhattan Opera House will present a conventional repertoire at moderate prices, with moderate art. Even the dramatic critics have begun to book their passages for Europe. For a city of its size and importance, New York, during

Conditions Both Here and Abroad—In Large Cities and in Small

the Summer, is an amazing artistic cipher. Other American cities may be said to model after New York, in at least this one respect.

Now the sudden growth of stock companies in the smaller cities during the Summer is a phenomenon of only recent years.

It is odd to find some of the largest of the New York vaudeville producing managers, as the Summer approaches, gradually closing their vaudeville theaters and turning their energies to Summer stock companies. In so doing, they are only obeying public demand. Many of the smaller cities throughout New York and Pennsylvania seem to hunger more strongly for the serious things of the theater during July and August than at any other time. For it is

THE ORIGINAL "LITTLE DORRIT" OF DICKENS.

not the light comedies, mind you, which are the favorites, but the classics and the established successes of the "regular" drama. No one has yet offered a good explanation of why the taste of so many provincial cities is at such variance with that of New York.

The measure of a nation's culture may be said to be the measure of its civilization. And in this respect, Germany, France, and England offer an instructive example to our own country. Take such a simple case as that of the question of Summer theatrical attractions. In practically every German city of any size whatsoever at least one theater of high artistic merit will remain open. Munich, in fact, boasts of the Künstler Theater, devoted to operetta and exotic spectacular pieces, which remains open only during the Summer. In Leipzig both theaters and opera houses will be exceptionally active during the coming months. In Dresden, Frankfort, and Vienna the standard opera houses open as early as the middle of August. The operatic festival in Munich begins about the second week in August and continues to the fifteenth of September.

At the new and beautiful Théatre des Champs Elysées in Paris, the famous Russian ballet will be dancing in old and new pieces until perhaps the first week in June. Then will follow Russian operas like Boris and La Khovantschina; afterwards, Faure's new music drama, Penelope, and then Strauss's Electra and Der Rosencavalier. The Théatre des Champs Elysées has two stages and corresponding auditoriums, one for the performance of opera, the other for regular dramatic pieces. Simultaneous with the production of opera will go that of a variety of classic and modern comedies and new plays by a resident stock company of Parisian actors and actresses.

In London, which in things theatrical is, of course, more like New York than any other foreign city, it is significant that very little will be going on. Covent Garden, naturally, will have its regular Summer season of grand opera. Most of the theaters, on the other hand, will close their doors by the end of June. At His Majesty's Theater Strauss's newest piece, Ariadne in Naxos, will be produced under the management of Sir Herbert Tree and Mr. Beecham. But that is about the only novelty scheduled at this date for the London Summer season.

Superficially, it would seem that America takes its serious artistic work in the theater as something which is regulated more or less by calendar. At the first excuse of hot weather, we turn to frothy musical plays and Summer parks. Art is all very well, when we haven't something else more important and interesting to do—like shooting the greased slide at Coney Island or watching a vaudeville entertainer on the cooling heights of a roof-garden. Art is not part and parcel of us as yet. In the older countries, certain artistic theatrical performances are thought highly appropriate to the Summer season—music festivals, ballets and the like. Here, except for the few Summer stock company productions of which we have spoken and the beautiful out-of-door pageants—a growth of recent years—artistic activity in things theatrical during the months of July and August is as dead as the proverbial door nail. Yet we have to go on living about the same, the most of us, during the Summer as during any other time. And some day we may make the startling discovery that art, and the craving for artistic things, is a part of our normal, every-day life. Then, thermometer or no thermometer, we shall act accordingly.

H. E. STEARNS.

PLAYWRIGHT, ACTOR AND MANAGER

A Reply to Caustic Comments of Manager Wm. A Brady

By MARY ASQUITH

[In an interview in the "Evening World," Manager William A. Brady, through his interviewer, Charles Darnton, recently expressed some disparaging views on the American playwright, which are pertinently answered by Mary Asquith, who is entitled to speak on the subject as an accomplished actress, a young woman of affairs and herself a playwright. "When a manager can get nothing but rot from the modern author," Mr. Brady is quoted, "why shouldn't he turn to the old dramatist?"—EDITOR.]

REPLYING to the recently published interview with Mr. Brady, may I speak for the actor and the author? Mr. Brady's statement that playwrights are doing nothing worth while is not quite just. I have lately been connected with a play-reading bureau, where I read an average of eight plays a week for several months; read them, word for word, not casually glanced at them.

Granted, in one afternoon I cleared out over twenty that were absolutely worthless—every manager finds that kind—but many contained excellent material, needing only an experienced craftsman to put them into acceptable shape. This country lacks play carpenters. Three plays that were accepted were ruined by the producer. Too often the director is more at fault than the actor or author.

The majority of stage directors are men who never acted, have no knowledge of emotional crises, of finer sensibilities, least of all, of a woman's nature. It is absurd to ask a man to direct an author's play unless he is capable of comprehending—not feeling, mark you—but of understanding the circumstances that would produce the given characters, and the emotions caused by the events that develop them to the point of the author's creation.

Again, managers demand of authors endings that are illogical, unnatural, inartistic, everything that the writer knows will stamp his play with conventional mediocrity, because the "perfectly pure young person" must not know life as it really is. I do not advocate the salacious, the obscene, in our theaters, but I do believe that ignorance has done more harm to the young person than any knowledge, cleanly presented, ever can.

For this "perfectly pure young person," who knows more at fifteen that her grandmother knew at seventy, we must have distorted, emasculated climaxes, such as Trial Marriage—a splendidly conceived play, until the end of the last act; then one wanted to swear and throw the furniture around.

Does any one imagine that an author capable of writing that play would have allowed that woman to weakly submit in the end—for a wedding ring? Nothing like it! She would have said, "Yes—when you attain my standard. What I demand in a husband. Now—no! The next time you lost your temper we'd have the same trouble over again—no, thank you. Run away." Such an ending would be sane; but our dear hypocritical American public would be shocked; the play would be pronounced immoral, and "the young person" would be forbidden to see it. But the poor author would feel that he had turned out a human document; that he had been true to himself and his best knowledge.

Another play produced this season was a joy to read—in its original form. The author had an *IDEA* a real one. He built a play filled with human beings You could have walked into any town in the same section and picked out the characters. A manager accepted it—but—it must be rewritten! It was!! And in the rewriting the *IDEA* became mawkish melodrama, the human being theatrical "parts." It failed—deservedly—but one wept for the poor murdered brain child—quaint, interesting, *human*—sacrificed to the manager and director who lacked souls to appreciate.

Some day managers will learn that when a play rings true it will succeed, even though it violate every stage tradition known. False reasoning, artificial development of character, illogical climaxes, always fail. The trouble does not lie with the actor and playwright, but with the producer and director.

When managers and directors acquire a working knowledge of the rudiments of their profession through actual personal experience—they need not be good actors, even, if they only have an understanding of the high nervous tension under which the actor works—then this cry of the dearth of plays and actors will cease.

Managers howl for good actors—what a joke! In New York the actor who dared think for himself would be dismissed instantly. No actor—I use the word to cover both sexes—dare have the first, faint glimmer of an idea until he has made a reputation. Yet where, in God's name, are they to earn this reputation under present conditions? The first rule of the average director is to crush out every individual thought, every trace of originality in a company, at the first rehearsal.

The directors in America have a limited, if any, knowledge of pantomime, the very foundation of the foreign actor's training—the A, B, C's, of his trade. Few directors in this country know the value of pauses, of silence; I said *few*, for we gratefully admit a very few.

Why, quite recently one of Mr. Brady's own directors quarreled with a capable actress who was playing an adventuress—a character supposedly of wide experience, wonderful poise and finesse—because, in a critical moment, she covered the situation by a quiver of her eyelids, a quickly suppressed sharp intake of the breath, and a sudden stiffening of her body. The director wanted a melodramatic start, an ejaculation that would have betrayed her to people thirty feet away, let alone another woman watching closely for just such a betrayal.

Fortunately the woman was not dependent upon her position and dared have the courage of her convictions, which, I say gladly, Mr. Brady upheld. A poorer actress, anxious to hold her engagement, would have been forced to yield to the director's authority before reaching headquarters.

It is such details as these that condemn the actor, when often he is rebelling as much as his critics; yet

Photo by White. N. Y.

MIZZI HAJOS.

Soon to Appear in a New Operetta Under Werba and Luescher.

he must earn his living. The director thinks for him. If he has the temerity to use his own gray matter for a second—use it in some other company.

Some years ago a play was brought to me for revision. It had been a failure, but the manager had the production, printing, and a season's bookings. That I was able to whip the thing into acceptable shape, so that it earned money for a season, was due to an actor's failure to grasp a first direction.

I was to rehearse the new version and I found a heavy man utterly unable to see the character I had written, a slightly unconventional heavy. He began rehearsal with a characterization so good that I held my breath and mutely prayed that he could carry it through. He couldn't; it was only a lucky accident that petered out before the act was half over. But the idea was so much greater than mine, that mine went into the rubbish heap at once, and I reconstructed my directions along the line he had begun, with the result that he gave a splendid performance.

A director incapable of sensing his actors' limitations, unable to adapt himself to get the best result from his working material, would have dismissed that man and tried half a dozen, possibly, until he found one who could do what he was told.

Those are instances of why I say directors are at fault. A gesture easily made by Sarah Smith, who possesses a short, heavy body, would be quite impossible to Jane Jones, who is tall, lithe and slender. Yet if Jane Jones followed Sarah Smith in the same part she would be expected to make the same gestures and use the same intonations. Then they howl for good actors! Can't they see that the moment they rob the actor of his creative power, he no longer has the principal requirement of his trade? As well take colors from a painter and expect him to turn out a masterpiece.

Does any manager think a director taught Frank Worthing the peculiar nervous atmosphere he brought into the room with his first entrance in The Climbers? Nothing tangible; nothing that a director could impart to another actor, yet it was there. The actor used his own brains for that. Luckily he gained his training in a school where you were not only allowed, but *expected* to think.

During a six-year engagement with one play we had nine leading men. Three of them gave exceptionally good performances, yet each differed from the other. They were allowed to think, to create for themselves, to put their hearts into their work, and their interest revived each night. They were not drawn out, hammered down, pushed in, to fit a director's ready-made mold.

I agree with Mr. Brady that it is hard to find illuminating actors. He does grant a discreet leeway, yet how many other managers do? Mr. Brady has this advantage, he stamps the final O.K. on his own productions, and he possesses an intuitive, almost sure-fire knowledge of what will get over; but—Mr. Brady served his apprenticeship in the theater, back of the curtain line. He learned things for himself.

There are still good actors, plenty of them, and not all in New York. Better actors than Broadway has seen in many months, scattered along the highways and byways of the Road. Experienced, versatile, reliable people who will never even get a look in at Broadway, because the know-it-all Broadway directors would call them impossible. They must know "Why?" They must work out their own "damnation." Assistance, advice, suggestion they are grateful for, but they must *think* for themselves.

When managers produce plays, not starring vehicles; when actors are allowed to work *with* their directors, not *for* them; when authors are allowed to let their plays stand as *they* wrote them, interpolating only the reasonable amount of stage craftsmanship; when we have directors with a knowledge of human nature, who dare recognise original work; then—managers need no longer cry, "We have no plays, no playwrights, no actors."

PERTINENT QUOTATIONS

"The theory that Shakespeare was an actor has often been advanced, but I cannot reconcile myself to that belief. My study of the great author's personality leads me to think that he was not a man to take on a mask, or many masks, and assume a negative character. He was quiet, unassuming and had a universal sympathy for everybody."—Professor Felix E. Schelling, University of Pennsylvania.

"Into the system of the theater must come a sort of Socialism. As long as one man or syndicate stands to make a fortune by exploiting plays, players and audience, we can expect no good plays because they are good, no good acting for itself, in short—no sincere art for its own sake."—From Milton Rosmer's address before Boston Drama League.

"A young actor can't learn to act Hamlet by playing a smart chauffeur twice nine hundred times. And of course no school can teach acting. The young actor can only find himself when he has an audience to experiment on. He cannot, like the painter, watch his own art. He has to feel himself 'getting it over' at the moment, and to test his study of life constantly. He cannot stand off and judge. He must have the thumbs of an audience to tell him whether he has expressed himself well or ill."—John Stapleton on Repertory Theaters in the Chicago *Evening Post*.

"When young men get over the foolish idea that it is a disgrace for their wives to work we shall have more ideal married conditions. A man has far more respect for a wife whom he knows has been able to support herself before marriage and can help with the support of the family, if necessary, after marriage. She becomes a true partner in marriage, and not a leaning, whining creature—the kind that frequently accepts alimony and considers it no disgrace."—From Beatrice Forbes-Robertson Hale interview.

"Let the boys play the parts of the biggest and noblest men and in time they will learn to imitate them. Teachers say that acting gives the children an all-around development. A boy taking the part of a king hardly wants to be told to stand erect. Children are taught in dramatics the science of emotion. They see that the same emotion that makes the villain turned in another direction makes the hero. There are few boys who do not wish to be heroes."—From Mrs. August Belmont's address before the Woman's Municipal League.

CHICAGO, THE COMING PRODUCING CENTER?

From the Report of the Chicago Association of Commerce

By A. MILO BENNETT

NEW YORK long has been recognized as the theatrical center of this country. But conditions are changing rapidly in this respect. It has proven much easier to book companies or a chain of houses from a central point, and many Eastern managers have moved to Chicago for this reason. Ultimately Chicago will inevitably become the theatrical business center of the United States. The growth of the theatrical business of this city has been phenomenal and theaters erected here of late years take rank with the best in the world.

There are at least five theaters in Chicago housed in buildings which represent an investment of more than $1,000,000 each. The rental paid for one theater is $67,500 a year, and probably the lowest rental for any theater property in the Loop District is not less than $20,000, such rentals in general ranging from $25,000 to $60,000.

The land occupied by the theaters in the business district, from Chicago Avenue to Twelfth Street, is worth approximately $20,000,000. The buildings and furnishings represent $17,000,000 more. Adding $8,000,000 for the value of outlying theater properties and $5,424,000 for the numerous picture theaters, the total investment for the entertainment of Chicagoans exceeds $46,000,000.

Some people think that the amusement business in Chicago is overdone, but according to recent records there are more than 100 permits pending for new theater buildings—this, notwithstanding the fact that the theaters within the city limits which present either musical comedy, vaudeville, drama, burlesque or stock shows, numbers 116. With the 452 picture theaters and eleven park theaters open in the Summer time, there is at present a total of 579 theater buildings in Chicago.

But Chicago's theatrical business is not measured alone by the productions of local playhouses. There are thirty-five or more companies maintaining attractions "on the road." Several of these have as many as ten companies under one management. Since 1903 upwards of 150 companies have been organized in Chicago each year for what in theatrical parlance is known as one night or one week stands. Nearly as many repertoire companies are organized here each year as well as seventy-five stock companies.

The average number of people in a repertoire company is about fourteen, including the manager, the agent and the musical director, the same average holding for the one night stand troupes. The average stock company requires about fifteen actors. The larger manufacturers of moving picture films also maintain stock companies of large size, one such concern giving employment to nearly 300 actors. All told, about 4,000 actors are employed out of Chicago in the foregoing branches of the profession.

Chicago is the great booking center of the country in vaudeville lines. Very nearly all of the agencies maintaining large vaudeville circuits have their principal office in Chicago, and these circuits extend across the entire country. Some of these chains of vaudeville houses number as many as 300. In practically every vaudeville house in the country west of Pittsburgh, the bookings are made in Chicago.

Some 3,372 vaudeville artists book out of Chicago touring these vaudeville circuits. When we include the 4,000 actors who leave Chicago with various other companies and more than 7,000 employed in Chicago, either as actors in the production of local plays or in the management of the city's numerous theaters, the number of professional people given employment in Chicago exceeds 16,000.

If it were possible to estimate the total amount of money spent by the Chicago public each year for theatrical attractions, it probably would be easy to prove that more money is spent on amusements in this city than for any single commodity or merchandise or for any of the "necessities" of life. In the downtown theaters alone a single year's receipts approximate $6,500,000, the box-office receipts of a single playhouse being $635,000 during 1912. The average attendance of ten of the larger theaters of the city was 350,000 for the year, while according to authoritative figures there are fourteen theaters in Chicago which together play to 40,000 a day.

The extent of the theatrical business is not confined to the theaters themselves. Engaged in supplying the wants of these theaters and of such kindred institutions as the amusement parks, are eleven scenic studios, three theatrical trunk manufacturers, six large firms dealing in stage hardware, theatrical lumber, curtains, properties and stage equipment. There are more than a dozen theatrical architects and about that number of firms which make a specialty of theatrical decorations. There are ten poster printers engaged especially in supplying theatrical printing. There are nine theatrical publications maintaining offices in Chicago and there are eight theatrical organizations, such as clubs and unions. There are twelve firms dealing in theatrical costumes and the various requisites for stage make-up.

There are scores of photographers who cater mainly to the theatrical profession. Nearly every line of business feels the influence of the demand for theatrical goods, a point that illustrates the close relation of all lines of business to each other.

In addition to the regular theatrical amusements, Chicago holds a unique place in the staging of great national exhibits, such as the International Live Stock Exposition, the Automobile Show, the Land Show, the Cement Products Exposition, the Motor Boat Show and a long list of industrial exhibits which annually are housed in this city. The cost of the Live Stock Show alone is placed at $100,000 a year, and it brings to Chicago each year more out of town visitors than any exposition since the World's Fair. Such events as the last Military Tournament also find in Chicago a setting that cannot be obtained elsewhere, the attendance at this event averaging 100,000 people a day.

Chicago as the theatrical center of the country is being recognized as the natural focus of the demands of the country at large and Chicago is found to reflect more accurately the artistic tastes of all sections and their consequent demands upon theatrical producers than any other point. For this reason the number of plays produced in Chicago is constantly growing and the time when Chicago will be the production center of the country therefore can confidently be predicted.

BACK OF THE CURTAIN

IF there is one actor on the American stage who fairly bubbles joy, that actor is De Wolf Hopper. The Matinee Girl has never met a player who more genuinely enjoyed playing. Yet we all sink now and then into the downs, and that Mr. Hopper in one fleeting instant ceased chortling and forgot to smile, but proved that he is in a still further degree human.

"I don't want to make anybody cry," said the Lord Chancellor of Iolanthe, with a glancing smile beam, "though it's good for us all to feel now and then a bit of moisture in the region of the eyes. The 'Have I made a mistake?' question troubles us all sometimes; some oftener than others. A few years ago I was in London. A dinner was given in my honor at which Joseph Choate was toastmaster. Mr. Choate delivered a beautiful speech, one to do me honor; but all of it was about my mother and my father. My father had been associated with him at the bar in New York, and he had known my dear mother very well. I sat at the table, my head bowed; but I beg you to believe not from the weight of my libations. For the first time I realized with full force the fact that I, the son of such parents, was a buffoon, a clown, a court jester, wearing the cap and bells and gambolling for my monarch, the public."

Blanche Ring, doomed to play while her sister agriculturists, May Irwin and Georgia Caine, are looking after their respective farms at Irwin Island in the Thousand Islands, and in Long Island, reads crop reports and prognostications for consolation. Miss Ring at home at Mamaroneck in Summer is a sight to gladden the eyes of those who have an appetite for life and who want to see others enjoy it. The photograph here reproduced requires no comment.

BLANCHE RING AT HOME AT MAMARONECK.

Adelaide Prince has opened her Summer home on the wooded mountains overlooking Delaware Water Gap. Nora Bayes is the first of this Summer's series of guests to visit the house that Creston Clarke built and that the family have named "Justholme."

Jennie Melville, of the famous pair, Melville and Stetson, has forsaken the stage for the beauty-promoting profession. She, whom the public used to denominate the "tall, dark one," lectures on how to keep young and handsome forever, at Denver. The other, "the short, blonde one," as the public audiences characterized Evie Stetson, Miss Melville's sister-in-law, is enjoying the quiet and leisure of domesticity, she and her husband, Sam W. Gumperts, having taken a bungalow for the Summer at Brighton. The bungalow, surrounded by a high fence and communicated with only by a bell at the gate, after the fashion of the old homes in New Orleans, is so exclusive that other denizens of the city by the sea suspect that a honeymoon is shining within.

There's one point, however, on which Mrs. Gumperts, sitting in her Lady of Lyons garden, is slightly captious. She hates to hear her husband characterised as "The king of the Freaks." Not that she would deny that Mr. Gumperts has cleverly cornered the headless, legless, skeletoned over-avordupoised and other human eccentricities of earth; but she knows no reason why, when persons address him by that title, they look to her as for confirmation.

Neighbor of Mr. and Mrs. Gumperts is DeWitt Jennings, who has taken a cottage by the sea until August, when he will set forth on a long tour of In Within the Law, returning for the first time to his home at Salt Lake, since he served as dramatic critic on one of the local papers and was classified as a "roaster."

Mr. Jennings is wondering whether, in the years that intervened, the critical complexion of Zion has changed.

What, think you, has become of Colin Kemper, who erstwhile so actively stage-directed the Wagenhals-Kemper productions? He is touring the picturesque portions of this country in an automobile, his chauffeur his sole companion, and painting landscapes.

"The greatest happiness in the world," he writes on a postcard from the region about Quebec, "is for a man to have time to do what he wants to do." Mr. Kemper is an enthusiastic picture collector, and his own landscapes have been praised by hypercritics.

A very earnest young person, and stately, is Janet Beecher, as she sits in her ivory-satin robe of Josephine, awaiting the cue to walk with regal tread upon the stage, as the Empress of the French, in The Purple Road.

"It's a tiny part," she conceded gravely, but continued with a squaring of white shoulders and a resolute tilt of a strong, well-defined chin; "it's all in a stage lifetime. One mustn't mind the slumps too much."

"You put as much study into it as though it were a big part," I sincerely comforted.

"It's so good of you to say that, and to see it," she said, the resolute young person vanishing behind a still younger and more wistful one; "for I did. I read Frederic Masson's 'Josephine Imperatrice,' which shows her as I conceive her to be, a noble woman, with what I may call a strong occult significance to her husband. Not only did she love the man, but she felt strongly that if he divorced her he would end his career."

(Continued on page 9.)

THE FIRST NIGHTER

F. C. Whitney Produces Oscar Straus's Latest Opera, "My Little Friend" at the New Amsterdam—Mme. Bernhardt's Last Week at Palace—Other Events

"MY LITTLE FRIEND"

Comic Opera in Three Acts, Book by Willner and Stein, Music by Oscar Straus; American Adaptation by Harry B. Smith; Lyrics by Robert B. Smith. Produced by F. C. Whitney, New Amsterdam Theater, May 19.

Count Henry Artois	Fred Walton
Fernand	Crauford Kent
Barbasson	William Pruette
Madame Barbasson	Edith Sinclair
Claire	Maude Gray
Louison	Reba Dale
Philine	Lelia Hughes
Saturnin	Charles Angelo
Mouchon	Harry Macdonough
Dr. La Fleur	Lloyd Hogarth
Margot	Mattie Martz
Pigerlin	Harry Macdonough, Jr.
Gaby	Marcia Lawson
Paulette	Hallie de Young
Dr. Calineau	Richard M. Simeon
Madame Calineau	Grace Bishop
Mayor of Mirouvilie	Maurice Cass
Pollchard	Harry Nelson
Madame De Pollchard	Cora Williams
Baron Du Bois	Harold Merriam
Baroness Du Bois	Helen Gilmore
Madame De Bergerac	Violet McKay
Colonel De Bergerac	Harry Lang
Fortune	Earl Craddock
The Misses Fortune	Grace Irving, Herriet De Norma
Landlord	Byron Russell
His Daughters	Bettie Martin, Delia Hunt, Luella Gatseon
General Ducles	Elmer Layton
M. Dupont	Eugene Padgett
Madame Dupont	Blanche Rice

Bridesmaids — Martha Johnson, Irene Palmer, Maude Christie, Violet Whitney, Adelaide Hall, Viola Cain.

School Girls—Katheryn Sinclair, Vera Ghenet, Edna Lee, Vera Pearsall, Rose Barahan, Marie Pebler, Irene St. Clair, Eileine Marshall.

Musically, this operetta has all the charm of The Chocolate Soldier and The Waltz Dream. With a rich instrumentation that bespeaks the cleverest musicianship, it is one succession of tuneful melodies, colorful, characteristic and captivating. "Never Take a Step Too Far," in the second act, "Spring Song" and the march sextette, "Advice," in the third act, are types of frolicsome melody in the true bisarre style of comic opera, and you may wait a long time to hear a more charming lyrical waltz than Philine's solo, "My Little Friend," in the second act, especially as sung by Miss Hughes.

Unfortunately, the composer is given no such opportunity as in The Chocolate Soldier for the exercise of his genius for opera bouffe effects. In that exceptional work there was not the photographic familiarity of the every-day life pictured in his latest work. We naturally miss the enchantment of distance, and the interest with which we involuntarily color our conception of events and characters dissociated from personal relations.

Here we have to do with a comical farce of contemporary life of ingenious contrivances and clever complications, whose greatest charm, however, is the music, which more than once lifted the piece out of the rut of impending dullness.

But probably no operetta in the last few years, productive as they have been in this direction, is comparable with it in the profusion of sparkling tunes and tripping melodies; and if you have a heart and mind for bright, brilliant musical inspirations to set your feet going, the New Amsterdam Theater should be your Mecca.

The first act may be somewhat condensed to good advantage, and here and there some judicious pruning could be applied in the other acts to accelerate the action. The company, in the main, is excellent, particularly in an acting sense. Vocally there is room for improvement.

Miss Hughes was the bright particular feature. She is a delightful singer and a capital ingenue. Pruette proved himself the reliable artist that he is in the role of a parvenue millionaire. The pity is that he has no solo number deserving of so good a voice as his. Fred Walton is a success in the part of an impecunious elderly nobleman. He depicts the blasé aristocrat with an easy and amusing grace, without, however, giving the part much distinction, and his acting is better than his singing. Reba Dale, who figures prominently in the story, is a vivacious soubrette. She is appealing in all save perhaps a musical sense. Crauford Kent has the hero role and makes a favorable impression. Harry Macdonough gives an indifferent characterization of a freak servant. Charles Angelo and Juanita Fletcher will pass. If there is anything lacking in bringing the new offering up to the best standard, it is a vague lack of something like authority, or a predominant note of compelling interest, in the interpretation. But as a whole it is one of the best attractions of the season.

The story deals with the attempt of the impecunious Count Henry Artois and M. Barbasson, self-made millionaire, to unite in marriage the former's son, Fernand, and the latter's daughter, Claire. It is the typical French arrangement, made without consulting the young folks, who have never met. In the prologue we find the guests assembled in the home of Barbasson, with only the bridegroom missing, an absence that is not deplored by either Claire or Dr. La Fleur, an interesting young Egyptologist, between whom a romance has been steadily developing. The announcement by wire from Fernand in Paris declining to marry a girl that does not even know him, sends the guests off to gossip, the two fathers to Paris to seek the recalcitrant swain, and Claire and her Egyptologist to a quiet little love scene.

The next act shows Fernand's apartment with a gay gathering of Bohemians, none of whom have been let into the secret that Fernand that day had married his little friend, Philine, a florist. The two fathers descend upon the place, and believing that Fernand is really infatuated with Louison, Philine's chum, decide to cure him of his infatuation by giving him a substantial check to go away for six months with Philine. Fernand, with apparent reluctance, consents. Count Artois, who is a widower, falls in love with Louison, while Barbasson, also infatuated with the charming girl, wants to adopt her. At the end of the six months Fernand and his Philine return to thank the old men for the honeymoon enjoyed at their expense. Louison admits her secret marriage to Saturnin, a poet, and Claire announces that she and her Egyptologist have been wedded. The fathers admit that they have failed in their attempts to interfere with Cupid and, as in all well-regulated stories, they all "live happily ever after."

My Little Friend has been staged by Herbert Gresham. A symphony orchestra of unusual strength is under the baton of Signor A. de Novellis, and to the usually large and important cast of principals has been added an attractive singing chorus of American beauties, bringing the company to nearly a hundred in strength.

AT THE PALACE

As Lucrece Borgia in Victor Hugo's romantic drama Madame Sarah Bernhardt furnishes another splendid performance. The characterisation—the youth and fascination with which she invests the role of the Duchess of Ferrara, supplemented by the supreme emotional power which comes alone of the most sublime genius—sways and moves and thrills as no other heroine of her present repertoire, save the unfortunate Marguerite Gautier of Dumas's La Dame aux Camelias.

The third act of the Hugo drama was presented on Monday. Here is revealed the way Lucrece Borgia saves her illegitimate son from the unrelenting fury of her husband, who is consumed with a jealous fear that the young man is a lover. The scene between Madame Bernhardt and M. Lou Tellegen, as the Duke of Ferrara, is supremely well acted. M. Tellegen's marvelously forceful playing vividly shows the changing moods of the husband as he sways between love and mad jealousy. His performance has genuine power and romantic grace. Here, too, we can see, as in no other present role, the brilliant fascination of the great actress, as well as gaining another glimpse of her moving emotional genius. M. Terestri played the son, Gennaro, in splendid fashion. Young American actors should see and study his fine performance.

Coming before the audience after Madame Bernhardt's tenth curtain call, Bessie Wynn had a supremely difficult position, but with her altogether delightful act—probably the best "single" offering in vaudeville—she captivated and scored. Shy, unassuming and dainty of personality and charming of voice, Miss Wynn is a striking artiste. Her voice is sweet, unforced and soothing—beautiful in its high notes—and she uses it admirably. Then, too, she gives each melody a delicious touch of delicate comedy. The "coo-coo" song, as she gives it, is a little gem, and her rose melody is delightful. And her "chicken" number—well, no one else could make that slangy synonym of femininity charming but Miss Wynn. Altogether, the act is a radiant little offering.

Miss Robbie Gordone appears in pretty and artistic reproductions of statuary, and the remainder of the bill is very attractive and entertaining. Owen McGiveney's really unusual protean acting in a tabloid version of Oliver Twist is particularly commendable.

BERNHARDT HONORED

On Friday afternoon at the Palace Theater Madame Sarah Bernhardt was presented with a golden laurel wreath by the foremost representatives of the American stage.

When the curtain disclosed the supreme French actress, surrounded by a gathering of eminent players, there was a tumult of applause, which drowned the stirring strains of the "Marseillaise." Daniel Frohman, president of the Actors' Fund of America, read a number of telegrams from Clara Morris, Sir Herbert Beerbohm Tree, Lotta Crabtree and others, then explaining that the wreath was a model of the golden wreath, designed by Paul Guillot, of Marcus and Company, and approved by John W. Alexander, and that the completed wreath would be sent by a special messenger to Paris to be delivered to Madame Bernhardt in the name of the American theatrical profession.

David Belasco followed Mr. Frohman, saying: "As long as I live this will remain the proudest and happiest moment of my life. All I can say is that, throughout my entire career, this great and wonderful actress, whom we honor to-day, has been my one inspiration. I kiss her hand, God bless her!"

E. M. Holland speaking for the American actor, said: "Since you first came to us, with your wonderful genius, your incomparable art, which has illumined the world, you have been an inspiration, not only to the theatrical profession, but to students and workers in the great arts. With your golden voice you have conquered all the nations of the earth. You made the universe your slave. But it will not be as Sarah of the Golden Voice alone that America will always remember and revere you. It will be as Sarah of the Golden Heart."

Then Mrs. Thomas Whiffen handed the wreath to Madame Bernhardt, speaking briefly in French. "Madame Bernhardt, the greatest and most wonderful artist," she said, "I have the honor and great pleasure of presenting to you, on the part of the artists of America, this crown."

The great actress rose to respond, but it was several minutes before the applause subsided. With arms outstretched and tears streaming down her cheeks, Madame Bernhardt spoke. Her words were in English. "My dear public," she cried with emotion, "I cannot find the words to express all that is in my heart. I cry out with all my soul, 'Thank you, thank you, my dear public; thank you, my dear sisters; thank you, my dear brothers; thank you, thank you, with all my heart. Farewell. Alas!'".

De Wolf Hopper led the audience in singing "America," and as the curtain descended the players surrounded the weeping actress to kiss her hands.

AT OTHER HOUSES

GRAND OPERA HOUSE.—The Black Patti musical company opened a week's engagement at Cohan and Harris's Grand Opera House Monday in the laughing musical success, Captain Jasper, written by Will Cook. Those who like the mellow music and the droll comedy of the colored race, bringing back to memory the old plantation days, find special interest in the engagement of Black Patti (Madame Sissieretta Jones), known the world over by reason of having sung in all the cities of the United States and the musical centers of Europe. Everywhere a success through the dramatic worth of her soprano voice, the Black Patti heads the organization of thirty Afro-Americans. Prominent in the principal comedy role in Captain Jasper is "Happy" Julius Glenn, who is well known as the Wangdoodle comedian, who has earned for himself an enviable name as a funny colored man, playing his part in the old-fashioned darkey style.

WEST END.—The Woman, which ran for nine months last season at the Republic Theater, was given by the original company at the West End Theater last week. Mary Nash as the telephone operator is the "real thing." John W. Cope, Harold Vosburg, Edwin Holt, Cuyler Hastings, and Jane Peyton helped Miss Nash keep the audience interested. This week The Concert, another Belasco "hit," is the attraction.

COMING ATTRACTIONS

May 26.—Mlle. Modiste (revival). With Fritzi Scheff. At the Globe.

June 1.—Benefit for the White Rats Actors' Union. At Weber and Fields.

June 2.—Hammerstein's Roof Garden opens. Vaudeville.

June 2.—All Aboard. Lew Field's Summer "show." G. W. Monroe, Carter De Haven, and Joe Barnett also in the cast. At Weber and Field's Roof Garden.

June 2.—Ziegfeld's "Follies," edition of 1913. Probably at the Aerial (New Amsterdam Roof).

August 18.—When Dreams Come True. Philip Bartholomae's musical comedy, with Joseph Santley. At the Lyric.

VAUDEVILLE HEADLINERS

This Week

PALACE.—Sarah Bernhardt in repertoire of one-act plays and single acts from earlier successes; Bessie Wynn, Robbie Gordon, Billy Gould and Belle Ashlyn and Owen McGiveney.

FIFTH AVENUE.—Ching Ling Foo, Chick Sale, Ben Welch and Eva Shirley.

COLONIAL.—Marie Dressler, Ralph Herz, Ethel Green, "The Suffragette," and the Courtenay Sisters.

ALHAMBRA.—Jack Norworth and "The Honeymoon Four," Isabelle D'Armond and Frank Carter, Valerie Gergere and Sophye Barnard.

ORPHEUM.—Lillian Russell, Wellington Cross and Lois Josephine, Mae Melville and Robert Higgins, J. C. Nugent, and the Dolce Sisters.

HAMMERSTEIN'S.—McIntyre and Heath, "The System," Avon Comedy Four, Dr. Carl Herman, Brown and Dolly, and Flanagan and Edwards.

On the Rialto

The *Smart Set* for June contains Frank Wedekind's unique one-act drama, Der Kammersänger, translated by André Tridon, under the title of The Heart of a Tenor. I don't care for the English title. It seems so adolescent. But I recall the performance of the clever little playlet at the short-lived new German Theater, now the Plaza, about four years ago, with Heinrich Marlow inimitable in the role of the Wagnerian tenor, Gerardo. The German players gave it a little twist at the end that brought the curtain down with a laugh.

Some one said the ending of Helen shooting herself and Gerardo hastening away to catch his train for Brussels was too terrible. So Wedekind's consent to a different termination was obtained. When Gerardo takes up his score and runs out of the room, Helen raises her head and noticing that every one has left the room, exclaims: "The wretch! Even that didn't work."

It turned the tragedy into just as significant a comedy, but the ending was logical.

♠

Marie Cavan, of the Chicago Opera company, who sailed for Europe on May 12 on the *Kronprinzessin* Cecilie, left the following as her farewell greeting to us:

"We give the public our art, our public life; and it seems to me that the public should leave us alone in our private affairs. I am heartily sick of this country. Those puritanical reformers, headed by a number of hypocrites and publicity-seeking individuals, are trying to manufacture a second-rate fame for themselves attempting to make this country a great big family Sunday class, and, of course, the stage, that terribly immoral institution, according to them, needs to be converted first of all.

"I'd rather work in Europe for $100 a week than over here for $1,000, for at least over there you have some real freedom and people don't try to interfere with your private affairs and your private life."

♠

I would cheerfully give credit for this little story where credit is due, but in any event I don't intend to let my politeness stand in the way of printing it.

John Drew, of course, rarely rides in the Subway; but one afternoon circumstances compelled him to go uptown by the underground route, and his car was overcrowded.

Always gallant, Mr. Drew rose and surrendered his seat to a pretty girl. She thanked him very prettily, and that evening at the theater he found this note awaiting him:

"DEAR MR. DREW: You gave me your seat in the car to-day. Will you give me two seats in your theater to-night?"

I'm not permitted to print the full name of the author, only the initials, L. P. McC., but these clever lines are by a member of the gentler sex:

There'll be no kick come from the bald-headed row
If the danseuse kicks high and her frock is cut low;
Nor will they complain of the length of the show
If her costume is brief at both ends—doncher know?

♠

Somebody said that Mr. Belasco looked weary when he appeared in court to defend a suit for plagiarism, instituted by Amelia Bachman, charging that Edward Locke's play, The Case of Becky, is an infringement of her Estelle.

And well he may look weary, so soon after Abraham Goldknopf's spectacular assault on him, and in view of the general fact that the dual personality idea is by no means new, either with Miss Bachman or Mr. Locke.

As pointed out by this writer in the review of The Case of Becky, a play on dual personality by Dr. Paul Lindau was successfully produced in Dresden Aug. 20, 1893, and the idea was probably inspired by "The Allard Case," by Dick-May, an incident supposed to have occurred in Paris in March, 1888. And then there is Dr. Jekyll and Mr. Hyde, which lends itself to variations of many aspects, including the substitution of a girl for a man.

♠

Do you know Ethel Shackelford, author of The Jumping Off Place? She was born in Denver and spent her girlhood on a New Mexico cattle ranch. Some folks out West thought Ethel knew all about the stage. But let her tell the story. In a letter to a friend, she wrote:

"The other day a letter blew in from the far West with $1 enclosed. Why $1 only God knows. But, anyway, it read:

"'Mrs. Ethel Shackelford, Dear Madam: Please let me know by return mail the quickest way to become a playwright, and oblige, yours truly.' It was so staggering that in the mental flurry it caused I whirled upon my trusty type ma

chise and replied: "Dear Madam: The quickest way I can suggest your becoming a playwright is to eat a piece of poisoned pie, and use whatever influence you have in the great hereafter to get yourself booked for this world as David Belasco. Sincerely yours,

"ETHEL SHACKELFORD."

"The next day brought a curt, 'Dear Mrs. Shackelford: It seems to me you take a very light view indeed of a very deep ambition. Kindly return my dollar, and oblige, yours truly.'"

Winthrop Ames and William A. Brady are not of the same opinion regarding the American playwright, as is evident from the statement Mr. Ames made after his return from Europe. "I have been visiting Europe every spring for the last fifteen years," he said, "and I have never before seen so many American plays produced abroad. The managers in England especially are simply crazy about American plays, either those that have had a run in this country, or new plays in manuscript."

Mr. Ames does not believe in the much-talked of "tendency of the public" toward certain types of plays. He is firmly convinced that the attitude of the public is one of good-humored expectancy, and that they will go to a theater if the play is good, or stay away if it is bad, despite the prevailing vogue.

It is reported that Gatti-Casazza and Toscanini, directing manager and general conductor of the Metropolitan Opera House, will not be identified with New York grand opera events after the expiration of their contracts, two years hence. Toscanini is said to have had trouble in his relations with the impresario and has never found the New York atmosphere congenial to his temperament. He will return to La Scala. Antonio Scotti, the well-known baritone, is named as the man most likely to succeed to the general directorship. The report is officially denied, but is said to be based on reliable inside information.

I don't know how the New York critics look at it, but it strikes the undersigned as a little significant that the new Furness Variorum edition of Julius Cæsar, just published by the Lippincott Company of Philadelphia, passes them over in the review of William Faversham's revival of the play and sends the name of James O'Donell Bennett, of the Chicago *Record-Herald*, down the ages as the author of the one criticism of the production worthy of being thus commemorated. New York criticism on the standard drama is apparently discounted by the authorities, the highest of which is the Variorum Shakespeare. Thus Chicago again takes precedence over New York in the matter of art. THE USHER.

CENTURY "OPERA HOUSE"

To Open Its Season Sept. 15 with Verdi's "Aida"

Milton and Sargent Aborn announce that the home of the Century Opera Company will be known from now on as the Century Opera House. The offices and studio rooms in the Central Park West portion of the building will be rented to musical and vocal instructors and others allied with classic music. An operatic conservatory, to be quartered in the studio suite on the Sixty-third Street front, will also share in the use of the former Children's Theater on the roof, which will serve for rehearsals and performances of their pupils. Its original purpose will be maintained by the occasional production there of operas which appeal particularly to children.

The main auditorium of the Century Opera House will require no important changes. The season will open Sept. 15, with Verdi's Aida as the offering for the first week. Each opera will be given for an entire week of eight performances, including Wednesday and Saturday matinees.

"GRAUSTARK" FOR STOCK

Sanger and Jordan, sole and exclusive agents for Graustark, announce that the play will be released for stock on Monday, May 28, on terms named by them to all inquirers.

PLANS FOR BURLESQUE

At the annual meeting of the Columbia Amusement Company and its subsidiary companies in the Columbia Theater Building on June 6 the official line of travel of the merged burlesque wheel shows will be mapped out. The season will commence on Aug. 25 and end on May 9, 1914. The route will run thirty-six weeks and there will be forty-three houses and forty-three shows, with a lay off week between Omaha and Minneapolis. The "split weeks," according to report, will be Springfield and Albany, Albany and Worcester, Utica and Syracuse, and three days in Bridgeport.

SHAKESPEARE ON ROAD

It is reported that plans are being perfected to send out the Ben Greet Players, the Russian Symphony Orchestra, and Lydia Loupokowa, the ballet dancer of The Lady of the Slipper, just closed at the Globe, to give performances on the road next season at a $3 scale of prices.

The Greet Players, according to the rumored plans, would present The Tempest and A Midsummer Night's Dream, the symphony orchestra presenting the incidental and entr'acte music, while Loupokowa would appear as Ariel in The Tempest and Puck in A Midsummer Night's Dream, introducing a ballet with the assistance of a number of corypheés.

The PUBLICITY MEN

Lee Parvin and his wife sailed for Europe last week.

Anna Marble, publicity agent for the Woods office and Within the Law, spent last week resting at Shoreham, L. I.

Frank C. Griffith, publicity agent for Mrs. Fiske, writes from Cleveland, Ohio, that he will return to Poland Spring, Maine, on the last day of this month, as librarian and art director of the Maine State Building. This Summer will be the fourteenth during which he has occupied that position there.

Although the Century Theater is closed for the season, the publicity offices of the Liebler Company will be located for the next two months in that building, as heretofore. W. W. Aulick and Theodore Liebler, Jr., will be at their customary desks, directing the road attractions of the Liebler Company. Plans for next season—a quiet season for that theatrical producing company if the announcement of George C. Tyler before he sailed to Europe is to be believed—will be forthcoming shortly.

E. D. Price, who has been busy most of the season in telling the public the large number of thrills in The Argyle Case, has things largely his own way with so many of the theaters closed. His latest news from the front reads:

"A new effect was introduced by Robert Hilliard in The Argyle Case at the Criterion last evening. The bleaching of perfectly good one-dollar bills, in the counterfeiting scene, so that $100 imitations can be photographed upon the fiber paper, is now shown with startling effect through a process discovered by Lawrence Semon, the cartoonist."

Does this mean that a *few* "perfectly good" one-dollar bills are destroyed every evening? Ah, there is a thrilling scene indeed.

J. C. Drum will direct the publicity campaign for Fritzi Scheff, who is to appear next Monday evening at the Globe Theater in a revival of Mlle. Modiste, the comic opera by Victor Herbert, in which she has perhaps been best liked.

James Pooton, Jr., the well-known publicity promoter, has filed suit in the Supreme Court of New York against the estate of Edward P. Hatch, who was the president of Lord and Taylor, for $3,000 for services as press agent in giving publicity to the desirability of some land in Rockaway for a public park. Pooton says that Mr. Hatch employed him in 1909 at $30 a week and $2,500 commission from the sale of the land to create public sentiment favorable to the purchase of the Rockaway land by the city for a public park. The land was bought, but Pooton says he did not receive any money for his work of acceleration.

David E. Gasseen is at the head of the publicity department of the Citizens' Committee of Coney Island, promoting the Mardi Gras festivals of that popular resort.

The BOOK of the WEEK

FROM STUDIO TO STAGE. Reminiscences of Weedon Grossmith. Written by Himself. New York and London: John Lane Company. Toronto: Bell and Cockburn.

"I am only aware of two good reasons," observes Mr. Grossmith with an engaging frankness, "why I should write these pages. The first and foremost, that they may be the means of putting a little money into my deposit account and helping to keep it there if possible. And the second, to try and amuse and, I hope, interest a fairly large public."

The first reason, of course, only concerns Mr. Grossmith himself; the second, his readers. And right at this point we wish to record how entertainingly Mr. Grossmith has accomplished his second purpose. His "From Studio to Stage" is a thoroughly amusing and interesting book from the first to its final three hundred and sixty-first page. The number of pages suggests that the volume is not of the nature to be read through at a sitting. Nor is it. It is a chatty book; it might appropriately be described by that much abused adjective, "discursive." Mr. Grossmith has no startling or iconoclastic theories on the drama or his own greatness as a comedian. He is content to amuse and entertain his readers as he goes along, and naturally his vast fund of stories and anecdotes helps considerably.

His book informs us pleasantly of Mr. Grossmith's school days and the adventures therein, of his student years in the Royal Academy and of his experience as a young portrait painter, then of his desertion of the art of painting for the sister art of acting, of his life and the interesting episodes which animated it when he was under the management of Richard Mansfield, Beerbohm Tree, and Henry Irving, and finally of his tours of the provinces and his trip to America, on which his appearance in Mr. Preedy and the Countess was not the signal for any too great enthusiasm. But he acquired the rights to Margaret Mayo's farce, Baby Mine, on his journey—and so successful did his production of the play in England prove later that he cannot but look back on his American travelings except in an amicable retrospective glow.

One of Mr. Grossmith's characteristic anecdotes concerns Henry Irving. It was the first performance of Robert Macaire, and Grossmith had the important role of Jacques Strow.

"Before Irving made his entrance, getting up all his Macaire swagger and throwing his stick under his left arm, he turned to me with a most encouraging pat on the shoulder, and with a sweet smile said, 'You're all right, my boy, don't be nervous;' but I noticed that his own right hand, which held a cigarette, was *trembling*.

"I watched him from the wings as he swaggered on to the bridge. Oh, what a reception he had! I thought it would never finish; then the music changed to a quick tremuloso—my cue—and Macaire waved his stick, and on I came with a rapid run!

"It was wonderful how Irving held the audience, how he followed every word and gesture. When he was planning the murder of the rich old man staying at the inn, he sat on a table cutting a stick with a long clasp knife and leaning over Jacques Strow, instructing him what to do, and in a *whisper*—which could be heard at the back of the gallery—he said, 'When all is quiet we will go into the old man's room, *No. 13*, and collar the swag.'

"'But,' I said, wiping the perspiration from my forehead, 'suppose he should wake?'

"Irving glanced at me, then to the left, and made a pause of nearly half a minute before he answered; then with a horrible grin he slipped lightly off the table, and with a turn of the hand the blade of the knife shut with a snap, and placing it in his pocket he said, '*He won't wake.*' The effect he produced by this simple action was extraordinary and made one's flesh positively creep.'

They are pleasant reading, these reminiscences. The chapters entitled "Fishing Stories" and "Fast Life in London," "The Eighties and Nineties," are capital. The book is very well illustrated with scenes from Mr. Grossmith's earlier successes, and with some reproductions of some paintings done by Mr. Grossmith himself in his artist days. H. E. S.

"TOM" McGUIRE'S CASE

THE DRAMATIC MIRROR was the first paper to print the news of the terrible affliction which has befallen popular Tom McGuire, now in the New York Skin and Cancer Hospital undergoing an operation which has been in progress for four weeks, after an operation nine years ago in which his tongue was removed. His game fight is for his wife and daughter, he has told his friends.

Robert Hilliard, now at the Criterion in The Argyle Case, is heading a movement to assist a brave man in his tenacious fight for life.

"With all his troubles McGuire has never uttered a complaint," declared Mr. Hilliard. "Nine years ago, with cancer of the tongue, he asked to be admitted to a public ward of the hospital, never saying a word or asking for a dollar from his friends. But we heard of it and raised a fund of $3,000 to pay his hospital bill and take care of him. When he left Dr. Bainbridge told him if there was no return of the cancer for six years he would be free from it for the rest of his life.

"Now, after nine years, it has come back. Just think of the pitifulness of it.

"He is there in the hospital without money, and it is absolutely necessary that he have a private room and a special nurse. Already I have received $200, but I want to get several hundred more."

SHIRLEY KELLOGG TO MARRY TITLE

Shirley Kellogg, the American actress, last season at the Winter Garden, who has been starring very successfully in the London Hippodrome in the revue Hello, Ragtime! announced to-day her engagement to Albert De Courville, its producer and part author. She leaves the stage on May 31, and the marriage will take place early in June.

GOSSIP

Richard Allen, who has been playing with the Morosco stock companies at the Burbank and Lyceum theaters, Los Angeles, returned to New York last Sunday.

Leo Herbert White, late of The Spring Maid company, is engaged to sing the role of Gaston in Fritzi Scheff's revival of Mlle. Modiste, the part created by Leo Maas, who died last year in Paris.

Hans Roberts is back on Broadway after a successful season in William Courtenay's former role in Ready Money.

After the closing of The Geisha Donald Macdonald left town to join the Gertrude Hoffman company.

Hallowe'en was presented by the pupils of Madame Alberti at the Claremont Park Church festival. Gustave Banham, E. S. Homer, and Sibylla Mitchell were conspicuously clever.

John Lund, the original musical director of Mlle. Modiste, will conduct for Fritzi Scheff during the engagement of the comic opera at the Globe Theater, which begins May 26.

Sam Coit will spend the coming months at his home in Roxbury, Conn. He recently closed a nine weeks' engagement in London, England, where he successfully appeared in the part of Simpson in Mrs. Wiggs of the Cabbage Patch.

Waite, N. Y.

KATHERINE GREY,

Katherine Grey, who was a daily attendant at the Bernhardt matinees, expects to sail for Norway May 31, accompanying the painter, Willard L. Metcalf, and his wife. She intends to visit London, Paris, and Vienna before returning to America in the Fall.

FOREIGN NOTES

Titta Ruffo is in London, just from Budapest. When informed by Charles Henry Meltzer of Dippel's resignation he seemed much disturbed, as he was under his management, by contract, for next season. "Now I shall go back to America next season," said the famous baritone, "despite the strange hostility I met at the Metropolitan, where, to my surprise, they made me pay for seats when I attended a performance and where the manager refused to let me appear as Rigoletto."

The Seven Sisters, which was produced in America several seasons ago and in which Fritzi Scheff was seen, has finally reached London, where it was favorably received.

Irene Vanbrough was hissed in London by the militants because she deprecated militant methods and "the terrible disorder" they had brought about.

Who would think that George Bernard Shaw would fall a victim to a sharper? Fact, nevertheless! The keen, perspicacious satirical, universal censor of the genus homo has been flimflammed out of more than $2,500 by a crude variation of the stale check trick of "change your check for mine." The clever biter of the biter has not yet been apprehended.

Another American girl is added to the long list of successful art debutantes. Contessa Cornelia Roosevelt Fabbricotti, formerly Miss Scovel, of Philadelphia, a pupil of Jean de Reszke, appeared as Elsa at the Politemia Fiorentina. She received many recalls and the stage was covered with flowers. She made her debut in The Butterfly last Spring and is now an acknowledged magnet by virtue of her powerful soprano, her ability to act, and her personal beauty. Signora Fabbricotti's mother was a Roosevelt. Her brother married Miss Barberia, granddaughter of General Grant.

The cable has teemed with reports of the reappearance of Evelyn Nesbitt Thaw on the stage. A London manager is said to have offered her as much as $3,000 a week to appear in the revue at the Hippodrome. This is the questionable feature of the news.

A capital story is going round the theaters of London apropos of a meeting between Sir Herbert Tree and Frederick Ross, who was recently playing Drake at His Majesty's. Sir Herbert was in the Garrick Club when Mr. Ross came in. He had not seen Mr. Ross since that gentleman took up his curious part of Chorus in The Yellow Jacket. "How are you?" asked Sir Herbert. "And what is the part you are playing?" "Oh, I'm a Chinese version of Bernard Shaw!"

Dr. Henri de Rothschild's play, Croesus, of which so much has been written of late, is not to be produced in London on May 22, as advertised. This on authority of Salter Hanson, the Chicago theatrical manager, who claims to control the English and American rights of the play and who has taken out an injunction to restrain Arthur Bourchier from producing it at the Garrick. On the night of May 15 the Garrick was guarded by Mr. Bourchier's employes to prevent Mr. Hansen from obtaining possession. Mr. Hansen asserts that he paid the Baron $3,000 for the British and American rights and gave Mr. Bourchier, who was the original lessor of the Garrick Theater, $7,500 in advance on a three months' rental; also that he hired Mr. Bourchier to play the title-role at $625 a week.

Baroness Melissa Tomory, a former favorite in Viennese high society and acclaimed for her beauty, has been discovered playing the violin in a low cafe for the munificent wage of six marks. At the age of nineteen she deserted her home, and during the succeeding sixteen years has led the life of an adventuress. Report has it that she is the niece of an Austrian Ambassador.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Chicago Advertising Representatives: . . . Rhodes and Leisenring, 717 Harris Trust Building

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.00; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

WHY GO AFIELD?

THE inclination of the American press to magnify the importance of anything that has a French or an English stamp is clearly illustrated by the space devoted to the book of Prof. CÉLESTIN DEMBLON, "Lord Rutland is Shakespeare," in a number of papers, apparently under the impression that DEMBLON is the first to advance this theory. Thus the New York *Globe* of recent date opines that the French professor of the University of Brussels "opens up a great field for labor."

Readers of THE DRAMATIC MIRROR know better, of course; but by and by we shall find this interesting, if not convincing, theory attributed to DEMBLON, and we shall read that Professor DEMBLON holds this and Professor DEMBLON holds that, when in truth he is only echoing what others before him have set forth, revamping real or imaginary discoveries made by CARL BLEIBTREU, the German dramatist, and LEWIS F. BOSTELMANN, of Brooklyn.

BLEIBTREU'S "Die Loesung der Shakespearefrage" ("Solution of the Shakespeare Problem") was published in 1908, and is based on a brochure of the same author antedating this, in which BLEIBTREU owned his inspiration to a chance suggestion of one ALVOR, whose judgment favored the Earl of Southampton as the real author of SHAKESPEARE'S works.

Mr. BOSTELMANN is a Brooklyn man who has written the only book on the subject so far appearing in the English language, but obviously published before that of Professor DEMBLON. We shall shortly review this in THE MIRROR, and possibly publish an article on the Rutland theory from Mr. BOSTELMANN'S pen. The work of the American writer has received scant attention from American papers, so far as we know; but then it lacks the imprint of Paris or London, and so perhaps is not entitled to consideration. Dr. BLEIBTREU, in his second edition, does Mr. BOSTELMANN the credit of acknowledging his activity in behalf of the Earl of Rutland, while his American countrymen ignore him.

MISS KENT'S KNEE

WE note with some concern that the villain in All a Mistake, during a rehearsal at Ewington, south of Hamden, O., shot Miss FLOSSIE KENT in one of her knees.

Miss KENT is the leading lady in All a Mistake. The wound was inflicted with a .32-caliber bullet, and was lodged there by ADAM VIERS, who naturally declares that the accident was All a Mistake.

We do not regard this bit of interesting news as the inspiration of a publicity promoter, for Miss KENT has her injured knee to show in proof, though necessarily for private show only.

And, of course, Mr. VIERS is grief-stricken, as who would not be, though he be a villain? Mr. VIERS is a villain only as lo..g as he draws his salary, and not from any moral turpitude. This should be clearly understood.

The one ray of sunlight in this turgid tragedy of realistic stage life behind the scenes is the fact that Miss KENT is in no danger, and will not lose the use of her limb. By that strange logic of events by which good sometimes comes out of evil, her experience as a target for a careless fondler of lethal weapons will even add a touch of beauty to her knee. Physicians who examined the wound in Miss KENT'S knee were confident at last accounts of being able to extract the bullet, and declared it will leave only a darling dimple behind.

Congratulations.

THE SILLY SEASON

WITH the closing of the theaters come the first harbingers of the silly season—the season of sea serpent stories, Summer girls and highly imaginative announcements of future productions by theatrical managers. Art languishes when the thermometer takes to soaring upward. Publishers have a specific line of volumes, known as "Summer Fiction." Theatrical managers put on what are called "hot weather shows," and with respect to the scantiness of the chorus girls' attire, the title is certainly not a misnomer. All along the line concessions are made to the human animal. It is hard to be ascetic in an American August. And the sudden expansion of people's gullibility is astounding.

Not only does this reveal itself in the strange and weird accounts that find their way to the front page of the Metropolitan newspapers during the Summer months, in the readiness of the public to believe all sorts of war scares and revolutionary discoveries in popular science, but in the eagerness of all interested in things theatrical to place a touching faith in the pronunciamentos of the managers gamboling on the Continent or in England "in search of material." Already the game has begun and dispatches telling of the wonderful plans of Manager So and So for the forthcoming season are becoming as frequent as the tales of the suffragettes. Even in New York it is seriously announced that "The Human Tank" (who will drink fifty glasses of beer and eat as many live frogs at every afternoon and evening performance) will shortly be seen at Hammerstein's. (The attention of all educators is especially called.)

When the cold, invigorating gusts of the Fall wind again send us to pulling the camphor balls from the pockets of last year's coat, all the sound and fury of the silly season will have been comfortably forgotten. But the point is worth making, that no one should be disappointed if the announcements made during the Summer of early Fall productions are not forthcoming in reality. Nor should one be especially irritated, either, at the people who made the announcements. From now until Labor Day people simply cannot help saying more than they mean. They do it sincerely, too; it is as inevitable as a trip to the corner drug store when the papers say "the hottest day yet." It is the privilege of the silly season.

SPARKS

(Osaka Mannich, dramatic critic of the Tokio *Nischini-Chi*, on a performance of "The Geisha.")

On the evening of the first Tuesday of April I saw Geisha at the Forty-fourth Street Theater. I believe that the play Geisha was played for the first time on the London stage more than ten years ago. And as it is a play written at a time when the customs and traditions of Japan were only vaguely known in the foreign lands, the play does not seem to the Japanese as anything but a comedy, full of funny settings.

About the acting and speaking of lines of the play there are something funny, which made me unable to refrain from laughing. I did not laugh because it was humorous, but I laughed as it was too foolish. It was a kind of laugh which was painful and desperate.

Seeing the play from the Japanese point of view, I often felt cold sweat running all over my body. A kind of feeling similar to being insulted came over me.

The noblemen who seemed have come out from the ancient Egyptian statues, the Geisha girls who are wearing kimonos with the wrong side front, the group of men who have strange red cloth on top of their heads—those peculiar sights I could not be able to see in Japan. Probably those things were never seen in the history of the Japanese customs and habits, and they have nothing common with the Japanese customs.

The coming of Geisha girls to palaces is a thing impossible in Japan, but that might be necessary for the making up of the play.

However, I have great respect for the skill and art of the actors and actresses who played in Geisha.

Alice Zeppilli, who acted the part of O Mimosa San, with her graceful gestures, her charming eyes and her sweet and rich voice, and Lina Abarbanell, who acted Molly Seamore, with her light and soft acting, were the flowers of the play.

And I was deeply impressed by the thoughtful humors of James T. Powers, who acted the Chinese Wun Hi. The kind of humor which demands the audience to accept it as a humor is the basest and lowest kind of humor to be used on the stage. Mr. Powers seemed to have acquired the secret of being naturally humorous on stage.

ENDORSES MISS ASQUITH

Editor DRAMATIC MIRROR:

SIR.—In a recent interview in the *Evening World* Mr. W. A. Brady states that the reason revivals of old plays are not successful is that there are no actors capable of illuminating roles—that no actors can deliver soliloquies properly.

I would like to state in reply that managers do not attempt to engage actors who can deliver soliloquies or play intelligently. They only look for Broadway favorites or types. Experience, quick intelligence, understanding of character and genuine ability do not count. Look at the really capable actors who walk the streets, actually unable to obtain a little interview with managers, no matter how much they try.

Cannot some of them relate their experiences? It would illuminate this situation considerably, especially if managers will read what they say.

Sincerely,
EDWIN MAYNARD.

NEW YORK CITY.

EDITOR'S LETTER BOX

EDMUND MASLIN.—We cannot answer your query regarding Mantell's dates. Write to William A. Brady, Forty-eighth Street Theater, New York.

A. B. CHARLTON, TORONTO.—Apply to the Rotograph Company, 39 West Thirty-second Street, New York, for picture postal cards of actors.

C. C.—Marie Lloyd appeared at Koster and Bial's in December, 1890. She reappeared in New York October, 1907, at the Colonial Theater. Vesta Tilley made her American debut at Tony Pastor's April 16, 1894. In 1897, 1903, 1904, 1906 and 1909 she was again seen in New York city.

JOHN LEONARD.—We have received no data as to route or location of companies mentioned.

SUBSCRIBER, Kansas City.—THE MIRROR of Dec. 18, 1912, presented a cover design of William Faversham in Julius Cæsar.

K. O. M., Covington, Ky.—The Fair Co-Ed was produced at the Knickerbocker Theater on Feb. 1, 1909; The Slim Princess at the Globe on Jan. 2, 1911; and The Rainbow at the Liberty on March 11, 1912.

R. BARCLAY, Newark.—You might address the William A. Brady offices, the Playhouse, New York, regarding the music used in the Mantell productions.

EDWARD E. VARNDRAN, Pittsburgh.—Lack of space prevents the reprinting of the synopsis of scenes you request. You might address the David Belasco offices, Belasco Theater, New York.

G. C. BENEDICT, Savannah.—The Girl in the Train was produced at the Globe on Oct. 3, 1910, with these principals: Karel Van Myrtens, Melville Stewart; Jana, Vera Michelena; Judge Van Tromp, Claude Gillingwater; Gonda Van Der Loo, Jane Grey; Martha, Bessie Franklyn; Adeleine, Vivian Rushmore. Fantana was produced at the Lyric on Jan. 14, 1905, with these principals: Commodore Everett, Hubert Wilke; Hawkins, Jefferson De Angelis; Lieut. Sinclair Warren, Frank Rushmore; Fred Everett, Douglas Fairbanks; Henri Pasdoit, George Beban; Marquis Kioto, Robert Broderick; Fanny Everett, Adele Ritchie; Jessie, Katie Barry; Elsie Sturtevant; Julia Sanderson; Mlle. Onita, Eleanor Browning. Personal questions cannot be answered.

C. NICK STARK, Champlin Company.—Arizona was produced at the Herald Square Theater on Sept. 10, 1900, with the following cast: Henry Canby, Theodore Roberts; Colonel Bonham, Edwin Holt; Sam Wong, Stephen French; Mrs. Canby, Mattie Earle; Estrella Bonham, Jane Kennark; Lena Kellar, Adora Andrews; Lieutenant Denton, Vincent Serrano; Bonita Canby, Eleanor Robson; Miss McCullugh, Louise Crossey; Doctor Fenlon, George O'Donnell; Captain Hodgman, Walter Hale; Tony Mostano, Edgar Selwyn; Lieutenant Halleck, Malcolm Gunn; Sergeant Kellar, Thomas Oberle; Lieutenant Young, Sidney Ainsworth; Major Cochran, George Morehead.

WHERE IS JOHN CALLAN?

Editor DRAMATIC MIRROR:

SIR.—Do you happen to know of, or can you by any means locate, John Callan, actor or showman?

I have in my parish at the present time one James Callan, who is seriously ill with tuberculosis. He says John Callan is a brother with whom he quarreled, and from whom he parted in anger sixteen years ago and from whom he has not heard since. He says if I can by any means locate John Callan, he knows he will come to him now in his hour of need.

Perhaps a note in your publication might reach the eye of John Callan, if living, if you would state the facts herein given.

In my opinion, James Callan cannot live very long. He is entirely alone and friendless and it would be a fine thing if this brother could be found.

For whatever assistance you can give I shall be grateful to you on behalf of this poor friendless fellow.

Very truly,
REV. O. L. KIPLINGER.

MICHIGAN CITY, IND., May 13, 1913.

THE APPEAL OF MRS. FISKE

(*Syracuse Post-Standard.*)

Mrs. Fiske, the foremost English-speaking actress, signs with George Arliss an appeal to American women to abstain from cruelty to helpless animals. Her letter appears in another place this morning. It contains no new facts about the aigrette and the means of obtaining it; but it does call in an urgent manner for a special awakening of interest in the hope that the new tariff bill may contain a provision prohibiting the importation of these trophies torn from the living bodies of mother birds.

Such an appeal coming from a leader in the dramatic profession is especially powerful. If the eminent women of the stage could unite in a campaign against the cruelties and the more glaring absurdities of feminine costume they could do a great deal. They are leaders and examples, and as such they have responsibilities.

Personal

PETERS.—Although the name of William Frederick Peters occupies second place as joint composer of The Purple Road, that excellent score owes its charm principally to this young American, for such is the faith of American managers in the fetich of reputation that Heinrich Reinhardt, because he composed The Spring Maid, had to be invoked and linked with

Hall's Studio, N. Y.
WILLIAM C. PETERS,
Composer of "The Purple Road."

a younger aspirant in such a way as to monopolise the credit. Herr Reinhardt should not be blamed, however. He was asked to compose one number for the work, which he did. It is a good number, too. But except that particular number, the score is the work of Mr. Peters, who will now probably get a commission to write the next operetta which enterprising Manager Gates undertakes to put on, and without having to divide the credit, and probably the royalties.

COOPER.—An interesting link with the Dickens era was broken recently by the death of Mrs. Mary Ann Cooper, the original of the great novelist's famous creation, Little Dorrit. Some seven years ago there was a controversy as to who was the real Little Dorrit, and Mrs. Cooper then sent the London *Pelican* the photograph of herself, together with her signature, reproduced elsewhere, and some interesting facts which certainly showed her claim to the title was well founded. The old lady was then ninety-three, so she was in her hundredth year when she passed away peaceably at her home at Southgate.

GRIFFIN.—Gerald Griffin went directly to his home in Pittsburgh on his arrival from Europe last week. He is most enthusiastic over his English engagements, and as an American comedy actor he emphatically states that any American act of merit can go to England and will meet with success. Good acting, Mr. Griffin says, is much appreciated in London music halls.

WILLIAMS.—This week's cover of THE MIRROR represents Kathlyn Williams and is from a photograph by Morrison, furnished by the Selig Company. To the many admirers of film drama produced by the Selig Company, Miss Williams is one of the chief attractions, on account of her recognized ability as an actress as well as her great personal beauty. In the moving picture field she is one of the leaders, in the opinion of the best critics. Miss Williams is a native product of Montana. Her parents were among the pioneers, and she was born at Butte. For eight years she was engaged to play in regular dramatic companies, and it was on the strength of her popularity based upon her merits that she was engaged and became a favorite actress with the Selig Polyscope Company of Chicago and Los Angeles. She could tell a thrilling story of her dangerous experiences in connection with the production of the noted film story, Lost in the Jungle, but that is a chapter to itself.

Tyrone Power, who is now presenting Julius Caesar with himself as Brutus and Ian Maclaren as Cassius, closed his season at Montreal last week, and returned to New York to prepare for next season, which will be devoted to an extensive Shakespearean repertoire. Mr. Maclaren is to appear with several principal stock companies in notable revivals.

BACK OF THE CURTAIN

(*Continued from page 8.*)

"Then you think of her as a loving, faithful wife?"

"Yes. I know there are biographers who do not; but one of these was a would-be lover whom she disdained, and men who are scorned by women have been low enough to lie about them. I discount his tales of her. I pity and admire her, and I try to convey that she is a loving, jealous, unhappy woman. While I seem to have little to do, I keep on acting. While I am silent on the throne, watching my husband and the woman he loves, I am acting."

Valli Valli ran between us, whispering: "Dear Miss Beecher, do you like my lace cap worn this way?"

Empress Josephine looked critically at it and reflected. Janet Beecher is one of the few women who habitually think before they speak. "Yes, it doesn't look so Dutch. The effect is French, rather."

"But is it becoming? It doesn't make a hard line on the neck?"

"Yes," to the first question. "No," to the second; and Miss Beecher, whispering excuses, started with long, slow steps to the room of state.

"Say in the paper that she is the finest, dearest woman in the world," pleaded Valli Valli, patting the ruffle of the new cap.

Jennie Hawley joined a small party of friends who recently departed for a visit to Russia and expects to return in July.

Blanche Bates will next month return to Ossining to personally superintend the rebuilding of her home, that was mysteriously burned last winter.

Maude Leone sends me this from Vancouver, B. C.: "The 'I should worry' craze which has swept the country is responsible for this one: We have a four-year-old tot in our company. The other day I was teaching her some 'I should worrys.' All day long she said them to any one who would listen, and the next day her mother told me that when her baby said her prayer the night before it went like this:

Now I lay me down to sleep,
I pray the Lord my soul to keep.
If I should die before I wake,
I should worry.

Thank you, Maude, dear. Saw it first told on Cornell students. Maybe they got it by wireless from baby.

THE MATINEE GIRL.

RICHARD ALLEN

Richard Allen, pictured in a recent photo, has just returned to New York after a stock season with Oliver Morosco in Los Angeles, playing the Burbank and Lyceum theaters. His work in recent successes brought him high praise from the Los Angeles press. In seasons past Mr. Allen has appeared in the support of the principal stars and in many notable productions and in stock. His second season on the stage found him playing with James A. Herne, and in succession followed engagements with Grace George, James O'Neill, Robert Downing, etc. He played successfully in the London and Australian productions of Mrs. Wiggs of the Cabbage Patch. In stock he has appeared in leads in all of the large cities in this country. Mr. Allen is a member of the Actors' Society.

RICHARD ALLEN.

Broadway Favorites

HENRY MORTIMER

Henry Mortimer is a New York artist with a reputation on both the Pacific and Atlantic Coasts which many a youthful and an elderly actor would envy. This very remarkable and clever youth has come to the front with a spirit of determination to learn and obtain the very best he possibly can in his chosen

HENRY MORTIMER,
One of "The Five Frankforters."

profession. His present season success includes The Indiscretion of Truth and The Five Frankforters, the latter being the vehicle in which he is now appearing. Aside from the above mentioned he has been the chief feature in many social playlets, and is greatly in demand for benefits, for which he is ever ready to lend a helping hand because of his love for his art.

Mr. Mortimer's acting is uniformly good. He is what is technically known as a quick study and, with an excellent figure and graceful stage presence, is particularly well equipped for various lines of work.

Mr. Mortimer has played over five hundred characters, ranging from Romeo to Mr. Barnes of New York. He has made remarkable success in Shakespearean roles in stock, even with the limited time allowed for preparation. As Romeo, Iago, and Hamlet he did far better than many who spend seasons in similar parts, and has borne up well under the great mental strain made necessary by the proper reading of Shakespeare's lines. In modern comedy parts Mr. Mortimer is excellent.

In stock Mr. Mortimer has headed companies in Washington, Boston, Oakland, Vancouver, and various other cities. He has appeared in prominent Broadway productions and originated the artist in The Million. He is not alone confined to dramatic work, for, after a year's study, he has developed a remarkable voice, which has been highly praised.

Although his time would seem to be entirely filled at the theater, Mr. Mortimer enters into many outside business ventures, most of which prove successful. He is a remarkable photographer and has one of the finest collection of snapshots in the country.

Mr. Mortimer has big prospects in view, and his future will be watched with interest by his many admirers.

CHAMBERLAIN BROWN.

SHAKESPEARE'S BIRTHDAY

Sir Sidney Lee, editor of the "Harper Shakespeare," recently stated that he thought a more appropriate day than April 23 might be selected on which to celebrate Shakespeare's memory. He thinks "the birthday of a great author is a date of smaller moment than the day on which his greatest work is placed in the hands of the readers." So he suggests November 8, the date when, in 1623, the publication of the first folio revealed for the first time the full range of Shakespeare's achievement.

Mr. and Mrs. Faversham will sail for England this week for a short vacation. Mr. Faversham next season will make another fine Shakespearean production of Othello, with himself as Iago and R. D. MacLean as the Moor. Julia Opp will be Emilia and Cecilia Loftus Desdemona. This is to be followed by Henry VIII. and Hamlet.

FINAL DECREE FOR SCHEFF

John Fox, Jr., Divorced—Woman in Case Unnamed

Fritzi Scheff was granted an interlocutory decree of divorce which frees her from John Fox, Jr., Justice Keogh at White Plains, N. Y., made it final on May 16, and the papers, which were sealed when the first decree was granted on Jan. 17, were opened.

The testimony on which the divorce was granted was supplied by two detectives. The woman concerned was not named, but she was described as weighing about 160 pounds. On the night of May 9, 1912, it was said, Fox met her near the Hippodrome; after the performance the two went to the Hotel Gerard and registered as "J. Parley and wife."

The detectives got a room in the hotel and then went to the room occupied by Fox. The door was unlocked. They said that when they opened it Fox cried:

"Who the hell are you and what do you want?"

"We are valets, and I guess we've made a mistake," answered one.

Miss Scheff's testimony was taken before a referee at Watertown, N. Y., while she was on tour. It was perfunctory. Fox did not contest the suit, which was heard by a referee in this city.

PROGRESSIVE WHEEL

Claims That American Music Hall, Keith's Bronx, and Fox's City Theater Are Involved

When the Columbia Circuit swallowed the Empire recently, a number of men connected with the latter were considered out of the game. That the Progressive Wheel, promoted by these same people, is making its growth and influence felt is indicated in an official announcement of the houses which they have secured in this city and its environments.

The Progressive Wheel will control no less than six theaters in Greater New York, of which four are in Manhattan and the Bronx and two in Brooklyn, it is said, and furthermore that a deal has been consummated whereby progressive burlesque will be an addendum to the entertainment at the American Music Hall. Vaudeville and moving pictures will continue to be used in conjunction with the accustomed daily burlesque for the purpose of keeping the house open day and evening continuously.

The theaters said to have been secured are the B. F. Keith Company's Bronx, the Fox City Theater, possibly the West End or the Metropolis, the Fulton and Lyric in Brooklyn, and the Bijou in Newark. At least twenty-eight weeks, it is said, can be offered to companies which have franchises upon it by the Progressive Wheel, with a number more in sight that are practically closed up.

Handsomely equipped offices in different sections of the city wherein to transact business, are among the many signs of stability and indicate substantial backing. Indeed, if the American Music Hall deals with the "Progressives" it would not be going far astray to suspect Marcus Loew as strongly in sympathy with the new movement.

Of course, there is nothing official in the foregoing, but that some important and surprising changes in burlesque and vaudeville circles are impending may be deduced from the various and many rumors, some of which bear upon their face plausibility and verisimilitude.

AN ACTORS' FUND DAY

A Special Matinee for This Charity at Every Theater in the Country Yearly

The Actors' Fund of America held its annual meeting at the Hudson Theater on May 15. The treasurer's report showed that the expenses for the year were $106,373.04 and the receipts $62,572.32.

Election of officers by acclamation showed the following result: President, Daniel Frohman; vice-presidents, Joseph R. Grismer and F. F. Mackay; treasurer, William Harris; secretary, Edwin D. Miner; trustees, J. J. Armstrong, Francis Wilson, Walter Vincent, David Warfield, Milton Aborn, Sam A. Scribner.

A. L. Erlanger submitted a plan to free the Fund from the necessity of organizing benefits or conducting fairs, by arranging for an "Actors' Fund Day" one day in each year, when every theater in the United States shall give an extra matinee of its current attraction, at which the actors shall contribute their services and the managers donate their share of the expenses.

Mr. Frohman's announcement of this scheme was received with great enthusiasm.

ARBUCKLE IN MUSICAL COMEDY

Messrs. Klaw and Erlanger have engaged Maciyn Arbuckle to play the important role of the Governor in the new musical play adapted by Glen MacDonough from Leo Birinski's comedy, Narrentanz (The Fool's Dance), which was a notable success at the Irving Place Theater as well as in Germany and Austria.

Mr. MacDonough has recently completed the play, which will be produced early in the Fall by Messrs. Klaw and Erlanger at one of their New York theaters. The music has been composed by Hugo Reisenfeld, formerly musical director during the season of grand opera at the Manhattan Opera House. Various New York managers were erroneously credited with having secured the American rights to Narrentanz, until it was announced that Messrs. Klaw and Erlanger had signed the contract with Hans Bartusch, the agent for the Munich owners of the comedy. The story of the play hinges upon a self-instituted revolution in one of the Continental European countries by the governor of a province. It is the part of the governor of this province that Mr. Arbuckle will assume. It was played at the Irving Place by Heinrich Marlow. Incidentally, this will be Mr. Arbuckle's first appearance in musical comedy.

BARRY CLOSES WITH CLARA TURNER

Billy Barry, who for the past seven years has been identified with the management of the Clara Turner Company, closed with that organization Saturday, May 17, at Port Chester. Aside from the management, Mr. Barry was the comedian for the past five years. Some of his best work was done in the character of Gus Rollet in The Blue Mouse, Jimsy in Paid in Full, Captain Clinton in The Third Degree, and Gavin Dysart in The Little Minister. Mr. Barry is now at his home in Norwich, Conn., where he will spend the Summer. He has made no plans for the coming season, although he has a number of good offers under consideration. During his management of Miss Turner he has brought this very clever woman to the front as one of the most popular leading stock ladies. She and the members of the company deeply regret Mr. Barry's departure, but wish him success in his future undertakings.

ACTORS' SOCIETY OF AMERICA

A number of the members of several clubs which count among their objects a desire to further the actors' work in every way, have come forward to assist the Actors' Society in organizing a large card party, to be given at the Hotel Astor, on May 28, at two o'clock.

Bridge, euchre and other games will be played, as each table chooses. You can buy one ticket, or several, or make up tables of your own friends, and play with them throughout the afternoon. Partners will "pivot" instead of progressing, and there will be prizes for each table.

Donations for prizes may be sent to Mrs. Axel O. Ihlseng, 541 West 124th Street. Money for tickets may be sent to Lizzie R. Rochelle, 1999 Broadway. The Committee of Arrangements is composed of the following ladies: Maida Craigen, first vice-president, Actors' Society; Fanny Cannon, Actors' Society; Mrs. James Madison Bass, The Playgoers; Mrs. Edwin Arden, Twelfth Night Club; Mrs. Millie Thorne, Stage Children's Fund; Mrs. Doré Lyon, Criterion Club; Mrs. Edith F. Ranger, United Theatrical Association; Lizzie R. Rochelle, Professional Women's League; Mrs. Belle di Rivera, New York Theater Club, and chairman, Mrs. Axel Olaf Ihlseng, Century Theater Club.

AL. REEVES PLANS FOR NEXT SEASON

Al. Reeves's Beauty Show closed the banner season of the Eastern Wheel at Kansas City May 10. The Reeves show holds eighteen house records and played to the largest gross receipts in its history. Mr. Reeves will have a brand new book, production and cast next season, headed, of course, by Andy Lewis. It will be the largest burlesque organization ever carried. Walt Leslie will again be Mr. Reeves's general manager and handle both of Mr. Reeves's shows.

JEFFERSON—MARTIN

William Winter Jefferson, son of Joseph Jefferson, and Vivian Martin, a young actress, were married May 11, and are now staying at the Ansonia until their plans for the Summer are completed. The marriage was a secret to all but a few of their intimate friends. Mr. Jefferson has been appearing on tour this season with William H. Crane in The Senator Keeps House. Miss Martin played in Stop Thief, which closed its engagement at the Gaiety recently. Mr. Jefferson was formerly the husband of Christie Macdonald. It is understood that he will act in screen pictures next season.

REMOVAL

E. J. Carpenter, producer of plays, has removed from 145 West Forty-fifth Street to the Times Building.

THE ACTRESSES' DIVISION IN THE WOMAN SUFFRAGE PARADE OF MAY 3.

W. W. AULICK STRICKEN

Well-Known Press Agent for the Liebler Company Suffers from an Overdose

William W. Aulick, for many years head of the publicity department for the Liebler Company, was made seriously ill by an overdose of medicine last Friday morning in his office in the Century Theater. His illness was erroneously attributed to a stroke of paralysis. Theodore Liebler, with whom he was talking, summoned Dr. I. W. Voorhees, of 14 Central Park West. Later Mr. Aulick was taken in an automobile to his home in Flushing.

Mr. Aulick was for several years dramatic editor of the *Evening Telegram* and later was the baseball editor for the New York *Times* and the *Evening Mail*. He had been ill for three or four days, and it is believed that the medicine he had taken may have been the indirect cause of the stroke. His condition at last accounts remained unchanged.

FEDERATION OF MUSICIANS

Every Band and Orchestra on American Continent Included

TORONTO, ONT., May 14 (*Special*).—The American Federation of Musicians, now holding its annual session here, elected the following officers to-day: Joseph N. Weber, New York, president; George W. Bobe, Columbus, O., first vice-president; M. B. Hasard, Pittsburgh, second vice-president; C. L. Bayley, Los Angeles, third vice-president; Owen Miller, St. Louis, secretary, and Otto Ostendorf, St. Louis, treasurer.

In taking its inventory the Federation found that there is neither an orchestra nor a band on the American continent which is not affiliated with its organization.

"BECKY" NOT PLAGIARIZED

After hearing the testimony last Wednesday in the suit brought by Amelia Bachman against David Belasco and George L. McKay, charging that The Case of Becky, Edward Locke's play produced by Belasco, was a plagiarism of the plaintiff's play, Estelle, Judge Mayer said he was convinced Mr. Belasco had never seen the complainant's play or even heard of it.

The judge said he felt equally certain Mr. Locke had written the play in the manner testified to by him and had neither seen nor heard of Estelle.

BERNHARDT WILL HELP

Madame Bernhardt is manifesting a deep interest in the proposed French theater as an institution in New York. Beverly Sitgreaves, the only non-French who will be a member of the company that will present the French drama in the projected house, and who is working hard to that end, received the following note from the French actress:

"You do not doubt, I hope, that I am with you, heart and soul, and even my fortune, in the French Theater you are trying to found in New York."

KEENAN SUES FAVERSHAM

Frank Keenan last Friday instituted suit against William Faversham to recover $3,150, which he alleges is due him as salary for part of the time he appeared as Cassius in Julius Caesar. He bases his claim on his release without cause and a balance of eight weeks during which the company played without him. His salary at $550 a week brings the balance up to $4,400, from which he deducts $1,250 salary received while playing in vaudeville.

EDNA MAY LEWISSOHN HERE

Mrs. Oscar Lewissohn, formerly Edna May, arrived here on the *Mauretania* on May 16, to attend the funeral of her father, Edgar C. Pettie, who died at his home, 200 West Eighty-sixth Street, this city, two weeks ago.

The Western Vaudeville Managers' Association will have at least fifteen new houses next season, several of them being practically finished, notably those at Sioux Falls, Minneapolis and Kansas City.

VOLUME VI
of
H. Quintus Brooks'
CANADIAN
Theatrical Guide
ROUTE AND DATE BOOK AND MOVING PICTURE DIRECTORY
Ready for Delivery
JUNE 15, 1913
OVER 500 CHANGES AND CORRECTIONS
Will be found in this edition.
Several new towns in the Northwest—all hungry for shows
Send in your subscription NOW as the edition is limited to 5000 copies.
PRICE, 50 CENTS
PUBLICATION OFFICE
447-451 Guy St., Montreal, P.Q.

WANTED
STOCK PEOPLE in all lines for
Heller-Coleman Stock Enterprises
Send photos, all particulars first letter including salary. These companies booked solid. Booking now for Summer Season. All Guaranteed Parks and Piers.
M. RUDY HELLER
1116 Chestnut Street, PHILADELPHIA P

WANTED
A lessee for the Temple Auditorium, combined theater and moving picture house, with seating capacity of 1,500; centrally located in a town of 15,000 and only theater in the city. $35,000.00 structure to be completed by September 1st.
Address TEMPLE AUDITORIUM COMPANY, TEMPLE, TEXAS.

WANTED
Manager for an old established and reliable ENTERTAINMENT BUREAU, one who is willing to take a financial interest. A Good Chance for a live wire.
Address, BUREAU, care Dramatic Mirror.

SUMMER TIME
Subscription Orders for
THE DRAMATIC MIRROR
Three months - - - - $1.00
Two months - - - - - .70
One month - - - - - .35
To Canada, including postage, the rates are $1.15, 80c., 40c.
Why not receive your MIRROR every week, in the mountains or at the seashore and keep in touch with the theatrical news and gossip of your fellow actors?
Remit U. S. Stamps or Postal Notes
NEW YORK DRAMATIC MIRROR
145 West 45th St., N. Y.

WANTS
RATES. CASH WITH ORDER:
20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

AT LIBERTY after May 10, to job in summer stock or vaudeville. Address Charles Glocker, care DRAMATIC MIRROR.

GLOBE Travelers Command Respect. London, Paris, Berlin, Venice, Monte Carlo Suitcase labels; 2-25 c.; 3-50 c. Crosthwaite Agency, 1016 Alaska Bldg., Seattle, Wash.

PLOTS WANTED—I pay cash for good original plots suitable for photoplays. Submit synopsis. T. Voice, Fishkill-on-Hudson, N. Y.

WANTED—Clever young woman capable of playing leads, but willing to play any part cast for. Apply William Parke, Colonial Theater, Pittsfield, Mass.

WANTED—To know the whereabouts of S. E. Brady, Advance Agent. Send information. Flora Authier, 57 Water St., Vancouver, B. C.

WANTED TO purchase two ladies' human hair wigs; one with long flowing hair, and one for dressing. Any color. Willie Clark, Drawer 18, Astoria, Oregon.

WILL TYPE your plays from MS. or dictation. H. G., 1185 Bergen St., Brooklyn.

YOUNG MAN, 21, desiring to learn theatrical business, wishes position with some "producing" firm, dramatic preferred. He is willing to do any kind of work but stage hand's. Has had seven years' experience at office and general clerical work in other business. Highly recommended. Thomas A. Messina, 215 Fourth Avenue, Brooklyn, N. Y.

BEYOND COMPARE

AL. G. FIELD GREATER MINSTRELS

27 Years of Continuous Success 27

Wanted—for Coming Season

COMEDIANS VOCALISTS
DANCERS MUSICIANS

Experienced trap drummer, with full line of traps
Must play Chimes and Harpophone. Company furnishes these instruments.
10 Dancers, small of stature 10
Must have good singing voices.
5 Dancers to double band 5
6 Dancers to double drum corps 6
1 Bass Drummer 1
Must read music and double in singing or dancing.
8 Chorus Singers 8
Preference given those who double band.
Also clarinets, cornets and other musicians for William Walters Gold Band.
Company furnishes band instruments and uniforms.
Musicians and singers in white face.

FOR SALE

SCENERY AND WARDROBE suitable for Minstrels, Burlesque, Circus or Carnival Companies.
1 set 24 band uniforms, red broadcloth trimmed in black and gold. Very showy—nearly new.
1 set 24 band uniforms—light weight, tan colored. Trimmed in red and gold.
1 set 14 band uniforms, black broadcloth, trimmed in gold.
2 sets band uniforms, 12 in each set.
12 Singers Costumes (Spanish) Maroon color, trimmed in yellow and gold. Sombreros with white plumes—nearly new.
10 Bell Hop Costumes, tan color, trimmed in gold.
10 Bell Hop Suits, red, trimmed in gold.
6 drum corps or bugle brigade suits, nearly new, very showy.
6 Turkish patrol costumes.
20 song and dance dresses, white, trimmed in red.
6 End Suits, red satin. 50 Chair Covers. 40 Wigs.
19 Baseball costumes—American and National Leagues, representing every club.
Drums. Trunks. Crates.
Scenery to mount almost any production.
2 complete stage settings suitable for Burlesque Company.
Over 100 drops, set stuff, etc.

Address AL. G. FIELD, 50 Broad St., Columbus, Ohio

Wanted---First-Class Stock Company

Royalty Plays on sharing terms only, for **Lima, Ohio.** Population, 40,000. Portsmouth, Ohio, population, 30,000. Address GUS SUN, Sun Theatre, Springfield, Ohio.

FOR RENT

Grand Opera House, Carbondale, Pa.

Carbondale has a population of 20,000—with an additional 20,000 to draw from—all within a radius of six miles; connected by trolley. No opposition. Address DAN PT BYRNE, 364 Manhattan Ave., N. Y. City or ANDREW MITCHELL, Jr., Carbondale, Pa.

HEADLINERS Are Featuring This Song Hit

THE ATLANTIC CITY RAG

SOME SONG A SURE WINNER

Send Program for Professional Copies

THE PENNSYLVANIA MUSIC CO., P. O. Box 485, ALTOONA, PA.

AL. G. FIELD'S ACTIVITY

In conformity with a policy long ago established—namely, a new show every year, Al. G. Field offers for sale all the wardrobe, scenery, costumes and other accessories used in his previous productions, suitable for minstrel, burlesque or carnival companies, including band uniforms.

Mr. Field positively denies the published statement that his minstrel company, or any part of it, will appear in vaudeville. The same policy that has governed the organization the past twenty-six years will prevail so long as Mr. Field lives, with no deviation whatever. Neither will the Al. G. Field Minstrels appear in vaudeville or moving pictures. If any moving picture concern uses any imitation or purported scene from the Al. G. Field Minstrels, together with the title, prosecution will immediately follow. The right to use representations of the band and parade of the Al. G. Field Minstrels has been granted, but nothing more.

CARLOTTA NILLSON IN "DEBORAH"

Carlotta Nillson returned to the stage last Friday in a three-act comedy drama by Legrand Howland, entitled Deborah, produced at Peekskill, N. Y. The plot turns on mother instinct. The cast includes Frank Gilmore, Isabelle Lee, Elliott Dexter, Marie Day, Maud Sinclair, and Myra Brookes.

LESLIE AND FOGARTY ROAD SHOW

Bert Leslie and Frank Fogarty are engaging people to tour the country with an eight-act vaudeville bill. A prominent woman will be the headliner. The opening will be in Brooklyn early in the Fall. This verifies the prediction that certain attractions, hitherto prominent in the two-day houses, would take the road as headliners of their own companies.

Eva Tanguay and Marie Dressler inaugurated the movement, and Mr. Leslie, who is president of the Vaudeville Comedy Club, said at the time that he thought it was a move in the right direction, as it was likely to bring about a partial readjustment at least of booking conditions. This means, if anything, that other prominent vaudeville stars will operate independently of the booking agents during 1913-14.

SHAKESPEARE LOVERS AT A MATINEE

An entertainment, a matinee, in which two love scenes from two Shakespearean plays constituted the bill, was given at the Little Theater in Philadelphia, Friday, May 16. It was the conception of Eric Blind that the programme should consist of dramatic or romantic and poetic lovers and the other half poetic and comedy lovers, and he selected the love scenes from As You Like It and Romeo and Juliet. In the former the cast was Mr. Blind as Orlando, Albert Howson as Touchstone, and Gladys Wynne as Rosalind. In the latter Mr. Blind and Loretta Healy appeared respectively as Romeo and Juliet in the balcony and farewell scenes.

SENTENCED FOR SHOW GIRL'S DEATH

Charged with causing the death of Marion Leonard (Esther O'Meara), the show girl who died in a Savannah, Ga., hospital, on March 8 last, Isaac Silver was sentenced, Thursday, May 8, in the Superior Court of that city to a two years' term in the penitentiary, the jury after being out for fifty-four hours returning a verdict of guilty of involuntary manslaughter.

Silver, who is addicted to the use of the hypodermic needle, had injected morphine into the girl when she complained of pain.

Miss Leonard was in Savannah playing with a traveling company at the time of her death.

NAT GOODWIN CLOSES

SEATTLE, WASH., May 10 (*Special*).—The Oliver Twist company, with Nat Goodwin at its head, has closed, and the members of the organization, with a few exceptions, will return to Los Angeles, where, it is said, Goodwin will rehearse another play. Other reports state that Goodwin will permanently retire from the stage and devote his entire time to his commercial interests, which are extensive, in Southern California.

HENRY DIXEY SUED

SAN FRANCISCO, CAL., May 18 (*Special*).—Henry E. Dixey, the one-time Adonis of the American stage, who is appearing in a skit on the Orpheum circuit, was named in a suit this week by the Patrick Casey Amusement company of Chicago, which concern seeks to satisfy a claim for $230, said to be a fee for getting Dixey vaudeville bookings.

MILWAUKEE REPERTORY PLAYERS

The Repertory Players of Milwaukee have been replaced by the Repertory Players, incorporated.

The original company disbanded at the last monthly meeting, and members who insurged against the former management sent their incorporation papers to Madison, where they were filed with the Secretary of State May 13.

Mrs. James A. Stewart, former director, has nothing to do with it, but will later form an entirely new organization with another name.

The majority of active members have incorporated, with Thomas E. Torphy as president; Elizabeth McIver, secretary, and Gilbert J. Spence, treasurer. Other members are: William Russell Leddy, May E. Lonstorf, Isabel H. Reese, Frederick K. Breithaupt, Charles D. Boyd, Irene McGarry, William A. Fisher, and William A. Reese.

It is organized primarily for the development of home talent. There is no desire on the part of the incorporators to "educate the public" or to force the closet drama on its subscribers. The first play will be given at one of the downtown theaters the last week in September, and will be an unpublished play by an American author.

CENTURY THEATER CLUB

The Century Theater Club met on Friday, May 9, at the Hotel Astor, for their regular members' meeting. Matters for the interest of the club were discussed, and a good many questions which had been waiting for time for their consideration, received their final adjustment.

The chairman of criticism, Mrs. Edith De Long Jarmuth, stated that twelve matinees had been attended by the members of the club in a body and eight of these plays had been brought up for open discussion.

The question of raising the club membership from 500 to 600 was brought up, as there is a waiting list of nearly fifty; but on vote it was decided to leave it at 500.

The annual election of officers showed the following result:

President, Mrs. Grace Gayler Clark; corresponding secretary, Mrs. Edward Fay; auditor, Mrs. C. Edward Lichtenhein. Board of Directors (terms expire 1915): Mrs. C. Henderson Clark, Mrs. Albert Leon Page, Mrs. William Black Russlend, Dr. Gladys Gayler Rice, and Mrs. Charles E. Orr. Chairman of study, Mrs. James N. Ballantine; chairman of criticism, Mrs. Edith De Long Jarmuth; chairman of reception, Mrs. Henry R. Asserson; chairman of printing, Mrs. Walter Uhler Lawson; chairman of press, Mrs. George Little Fowler; chairman of library, Mary Frank. Nominating Committee: Mrs. Charles H. O'Neil, chairman; Mrs. Hugh B. Channell, Mrs. William B. Hale, Elizabeth Nall, and Rachel King.

COHAN'S RENT $50,000

The Fitzgerald Building, on the southeast corner of Broadway and Forty-third Street, leases at $100,000 a year. The Cohan Theater, which is part of it, pays $50,000 a year, just one-half of the total.

Herewith the first picture ever taken of a reluctant Klaw and Erlanger agent, a recalcitrant Sunday editor, and a shrinking dramatic critic (observe the shrink). Reading from left to right we have Charles Phillips, whose reputation is world-wide; Charles Henderson, Sunday editor in Cleveland, with a Middle West reputation, and Archie Bell, favorably known not only in Cleveland as the dramatic critic of the *Plain-Dealer*, but in Paris, whence he scattered information broadcast in English regarding Olga Nethersole when she essayed Camille and Sapho. The picture was discovered in a ten-cent photograph gallery, where it formed part of a window exhibit. The rare plate was lost, but some Shubert agents bought the only copy in order to preserve the art treasure to the world. Of course, they sent it to THE MIRROR.

STUDEBAKER CHANGES MANAGEMENT

CHICAGO, May 14 (*Special*).—The Studebaker will pass from the management of Connor and Dillingham to that of Klaw and Erlanger on Aug. 1. Present plans contemplate the assignment of the K. and E. musical entertainments to the Studebaker and the Illinois, the non-musical plays to the Blackstone and Powers's, and the popular price drama to the Olympic.

CHICAGO CLEARING HOUSE

CHICAGO, May 14 (*Special*).—Agitation amainst "smut songs" bore fruit last week in Chicago, when an ordinance was introduced in the Council forbidding singing of any song the words of which are suggestive of indecency or immorality. The Council passed the ordinance prohibiting the exhibition in show windows of a picture portraying an undraped figure. That ordinance was introduced when the city failed to get the conviction of an art dealer for displaying a replica of Chabas's painting, "September Morn."

TESTIMONIAL TO JAMES W. MORRISSEY

Friends of James W. Morrissey, who has been suffering from nervous breakdown, are making arrangements to tender him a benefit at the Berkeley Theater on June 5.

Among the patrons of the testimonial are, among others, Mayor Gaynor, John D. Rockefeller, John D. Crimmins, W. Bourke Cockran, Otto H. Kahn, Roosevelt Schuyler, and Frank Tilford.

MARIE RAPPOLD GETS DIVORCE

Dr. Julius C. Rappold, Jr., received private information from Denver, Colo., on May 15 that his wife, Madame Marie Rappold, the Metropolitan Opera House soprano, had obtained a decree of divorce in Denver on May 14. Having no grounds for divorce under the laws of this State, the singer went to Denver last year and established a home in an adjacent town.

HAMMERSTEIN MUST PAY

Oscar Hammerstein must pay his daughters each $100 a week, though married, under a ruling of the courts deciding the permanence of a trust fund provided for his daughters and his wife when the latter secured her divorce from the impresario. With Mrs. Hammerstein's death he sought to have the decree as to the trust fund annulled.

FIELDS SUES DRESSLER'S HUSBAND

Marie Dressler's husband, J. H. Dalton, a Boston broker, was sued May 6 by Lew Fields to compel him to pay half of $2,507, representing the loss sustained when Tillie's Nightmare was sent out on the road last fall.

ANOTHER ENGLISH INVASION

When William Hammerstein opens his Roof Garden on June 2 for the Summer season he will install eight English barmaids to serve refreshments. London has had its barmaids from time immemorial and New York is undoubtedly hungering for them. It's so English, you know!

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCKS

At the Harlem Opera House last week Lowell Sherman and Albert Latscha scored in The Country Boy, while this week, in The Master of the House, Mr. Sherman again is seen to advantage. Roy Gordon is doing some excellent work, but the feminine roles are poorly handled.

Cecil Spooner and her matchless players, in her own theater, presented The Traveling Salesman last week. Miss Spooner, Bowden Hall, and Howard Lang all did well.

As Peggy in A Butterfly on the Wheel Priscilla Knowles gave one of the best performances in her career at the Academy of Music last week. Miss Knowles is a true artist and her work from week to week has been marked by success and was received with deserved praise. Marie Curtis was given an opportunity last week to show her clothes and acted Lady Atwell with dignity and poise. Theodore Friebus gave a careful portrayal of a difficult role. The Talker, Madame X. and A Woman's Way in preparation.

At the Park Theater the Corse Payton stock opened on Monday with A Butterfly on the Wheel. Edna Archer Crawford as Peggy is easily the favorite of the week. She plays the role with intelligence and dramatic intensity. Claude Payton, Edna Earl Andrews, Lois Burnett, Edwin Clayton and the support did excellent work.

The Bushwick, in Brooklyn, opened with Summer stock on Monday. The Girl of the Golden West is the opening bill, giving popular Mabel Montgomery excellent opportunities. Robert Gleckler, Caroline Locke, and Kate Blancke are in the company.

Jane Tyrrel filled out the season at the Greenpoint as leading woman. The Greenpoint, Gotham and Crescent closed on Saturday.

The roster of the Manhattan Opera House Stock includes Sydney L. Mason, Ethel Grey Terry, William Ryley Hatch, Carl Gerrard, Marie Chambers, Bernard J. McOwen, and Beatrice Splaine.

MISS BILLY LONG IN ATLANTA

At the Atlanta Theater, Atlanta, Ga., J. P. Young, manager, is presenting Miss Billy Long and a company of excellent players in all of the latest plays. The company opened Monday, April 21. A roster of the company, besides Miss Long, is Katherine Sheldon, heavy; Mabel Inslee, ingenue; Ada St. Claire, characters; Eileen Fredwin, general business; Edwin Vail, leading man; Ralph Marthy, heavy; Allen Robinson, juvenile; Joseph Kirkhany, characters; Al Warren, Bert Gardner, Waldron Keatly, Emmet Doran, and the director, Henry Forsman.

PAUL SCOTT NOTES

Ethel Lodge has been engaged by Manager Hirshfeld to play Mrs. Stanton in A Woman's Way at his Broad Street Theater, in Trenton, N. J., when the Manhattan Players return from their four weeks' stay in Wilkes-Barre. Warda Howard will be seen in the role originated by Grace George, that of Marian Stanton.

Lois Howell has closed as leading woman with the Richmond Stock company at the Band, Troy, N. Y., and opened with the Poli Players at Wilkes-Barre, Pa., Monday, May 19, replacing Harriet Duke.

Mignon Ozer, having closed with the George Beban act, will go to Poli's Theater, in Scranton, Pa., as second woman.

Daniel Hamilton opened with the Empire Theater Stock company in Paterson, N. J., Monday, May 12. Carol Arden is the leading woman, Willard Blackmore leading man.

Elmer Thompson, who played the light comedy role in Ann Boyd without a rehearsal, has been engaged by David Krause for his melodramatic stock company, which opened in The Bowery After Dark May 12.

Anne Gridley, having closed her season with the Empire Stock company at Providence, R. I., will enter vaudeville with Katherine Scott. Miss Gridley's rapid rise in the profession has been watched with much interest by her many friends. After one year's experience she has risen to second business, having had great credit for her charming work, beautiful gowns, and excellent voice.

William Mason, the "Bally-hooer" of Movies, the novelty moving picture act, has been engaged by Dorothy Rogers for her act, and will go with her over the Sullivan and Considine time.

Lou Ripley, last season the Mrs. Bates in Kindling, played the wardrobe mistress in The Chorus Lady at the Wadsworth Theater week of May 19.

Irene Timmons has completed the three weeks of her stay in Bayonne, N. J. Originally, Manager Schiller arranged for Miss Timmons to play for two weeks there, then prolonged it to three. Last week Miss Lorna Elliott resumed her place as leading woman and will remain there for the rest of the season.

NEW PORTLAND STOCK

A new stock will open at B. F. Keith's Hippodrome in Portland, Me., June 2, with Sidney S. Toler and Violet Heming in the leads. Get-Rich-Quick Wallingford is the opening. Blanche Frederici, Tom Barry, and Doris Wooldridge will return. Frank Reicher, as director, and Charles Howson, Edward Nannery, Anna Bates, and Lawrence Eddinger complete the roster.

MARGUERITE CLARKE IN ST. LOUIS

Marguerite Clarke will open, on May 28, a special starring season in St. Louis, appearing in Are You a Crook? The Little Minister, Snow White, and Baby Mine. Forrest Winant will be her leading man and Ethel Valentine will appear in chief support.

LAURA NELSON HALL IN STOCK

Charles A. Mangold has installed a stock at the Lakecliff Casino, Dallas, Texas. Laura Nelson Hall is the leading woman and Boyd Nolan the leading man. The Fortune Hunter was the opening bill.

MABEL BROWNELL.

Mabel Brownell is the popular leading woman of the Corse Payton stock at Newark and her appearance is always warmly welcomed by a large number of friends. Although a young woman she has had considerable experience in dramatic work, and her parts are carefully portrayed.

Miss Brownell has played with Henry Miller, following Margaret Anglin in The Great Divide; replaced Margaret Illington in The Thief, and was the first to follow Jane Cowl in The Gamblers. She has been with the Hunter-Bradford stock in Hartford and has toured in various productions. She has been in stock for two entire seasons and as it has proved to be an interesting venture she has continued and become very successful in the line of parts entrusted to her.

Miss Brownell has a remarkable aptitude for hard work, and never is better suited than when given a long, difficult part to prepare. She considers stock an experience in which she is learning in a thorough manner all that is necessary to know, and while in Newark she has worked hard and received much praise for the excellence of her work.

NEWARK STOCKS

The Payton musical stock opened at the Newark Theater last week in The Circus Girl, with Stella Tracey, Mabelle Estelle, Ward De Wolfe, Henrietta Lee, and Herbert Broske making individual hits. Mr. Broske has a remarkable voice and dances with the grace of a Donald Brian. This week Three Twins, in which Stella Tracey in the Bessie McCoy role and Ward De Wolfe in Clifton Crawford's are seen at their best. Harrison Garrett and Charles Morrison are also excellent.

At the Orpheum Mabel Brownell, Cliff C. Stork, Arthur Jarrett, Joseph W. Girard, Mabelle Estelle, and the favorites were seen in The Great Divide last week.

SAM B. HARDY SIGNED

Sam B. Hardy, the popular New York leading man, who replaced Richard Bennett in Stop Thief, and is at present appearing in Winchell Smith's new piece, leaves shortly for Toledo as leading man at Keith's. His opening bill will be Hawthorne of the U. S. A.

REGINALD BARLOW SCORES

In Cleveland Reginald Barlow, proclaimed the most popular character comedian and one of the highest salaried artists in America, has made a tremendous success. In A Butterfly on the Wheel Mr. Barlow gave a perfect performance last week, and as Blackie Daw in Wallingford he also scored.

STOCK NOTES

Henry Hall will open a Summer stock season at Spreckles's Theater, San Diego, Cal., June 16. He will probably open with The Man from Home, which he played for two seasons under the Liebler management.

Sunday afternoon, May 11, was a festive occasion at the Saxe Theater, Milwaukee. Not only did it mark the debut of Miss Mary Hall as leading woman of the stock company there, important as that was in itself, but it marked also the production of The Girl of the Golden West, a big undertaking for any stock company.

Rollo Lloyd is presenting The Spendthrift this week at Concord, N. H. Louise Kent is leading woman.

The Shubert, Indianapolis, opened a stock season with Caught in the Rain. Joseph Yanner in the Collier role was adequate. James A. Bliss, Raymond Von Sickle, Eugenie Woodward, and the supporting cast were excellent.

The Francis Sayles Players will remain at Richmond, Ind., all Summer. The opening bill was The Lion and the Mouse.

Clare Weldon joined the Poli Players at Springfield last week, opening in The Country Boy. Willis Granger and Elisabeth Hunt have also joined. Considering Miss Hunt's tremendous following, it was a wise selection for Manager Poli to secure this remarkable actress. Carl J. Brickett, G. Swayne Gordon, and Rita Davis deserve mention. Miss Weldon came to this city from Toledo, where she has been for two seasons, the first with the Keith company and later with Richard Buhler and Martin Sabine.

Carey Hastings, the favorite of the Broadway Stock, at Bayonne, has been the most popular character woman ever in Bayonne. Her work has been received by lasting applause. In The Talker last week Miss Hastings, Irene Timmons, and Robert Le Soeur carried the honors.

Ralph Kellard continues to pack the Empire, Syracuse. Baker Moore, Rebecca Ridgely, and Beatrice Prentice are favorites.

Ed Redmond produced Madame X. last week at the Grand, Sacramento, Cal. Roscoe Karns was again the favorite of the week, and Merle Stanton's popularity never ceases. Paul Harvey and Beth Taylor deserve mention.

Paul McAllister and Emma Campbell were the favorites in Under Southern Skies revival at Bridgeport.

Richard Gordon will be leading man of the Prospect Stock when revived in New York.

After playing the juvenile in The High Road, with Mrs. Fiske, Herbert Delmore will open with the Olentangy Park Stock at Columbus.

Quincy Adams Sawyer played to capacity at the Park, Manchester, N. H., and Rose King, Edward Dale Lynch, Harry Wayne Lindsay, Edward Bates, and the favorites scored. Zaza and The Girl in the Taxi follow.

Edith Lyle, the clever leading woman for William J. Kelley, closes on Saturday with him in David Garrick. Miss Lyle will open in Chicago May 25 with Frank Sheridan in The Unwritten Law.

The Eugene J. Hall Stock will open June 9 their fourth annual season at Lakemont Park, Altoona, Pa. Jane Lowe, John Adair, Jr., Richard Barrows, Helen Jackson, and Dana Rowland have been secured, with Mr. Adair, Jr., as director.

The Passing of the Third Floor Back was the opening bill of the new stock at the Orpheum, Salt Lake City, on Monday. Brandon Tynan appeared as the Stranger and Florence Stone, William H. Boyd, Regina Connelly, J. Frank Burke, Richard Vivian, and Alice Conrad complete the company.

At the Chestnut, Philadelphia, The Fortune Hunter was presented last week with a strengthened cast, including William Ingersoll, Edward Everett Horton, Charlotte Ives, Eva Carey, Roy Cochrane, Sydney Seaward, and William Morris. This week, George Le Guere in The Country Boy.

The Suburban Stock at St. Louis opened with The Dawn of a To-morrow, with Alice Gale, Arthur Behrens, Diana Storm, Antoinette Rochte, Joseph Gillow, Philip Sheffield, Morris McHugh, Florence Vincent, Joseph O'Meara, and Ethel Valentine.

The Olentangy Park Stock at Columbus opened with The Gamblers last Monday. Robert Warwick, Thais Magrane, John Cumberland, Frederick Forrester, Phillip Leigh, Winifred Kingston, Robert Lowe, Herbert Delmore, Margaret Dills, and Lydia Knott are in the leads.

Eva Lang and her company at the Willis Wood, Kansas City, presented The Chorus Lady last week; The Dawn of a To-morrow next week.

At the Majestic in Grand Rapids, Mary Servoss, Ralph Morgan, Beth Franklyn, Robert Middlemass and the players were seen in the leads in Seven Days last week and A Butterfly on the Wheel this week.

Thomas Coffin Cooke produced A Trip to Chinatown at the Duquesne, Pittsburgh, last week, with Charles Gunn, Jerome Storm, Eva Taylor, and Faith Avery in leading roles. Charles Gunn in Alias Jimmy Valentine this week.

In Washington, at the Columbia, The Prince Chap was produced last week with A. H. Van Buren, Everett Butterfield, George Barbier, Stanley James, Willard Robertson, Helen Holmes, Carrie Thatcher, Dorothy Bernard, and Jessie Glendenning. This week, The Road to Yesterday. At Poli's, Graham Velsey and the Poli Players presented The Greyhound last week and The Million this week.

For the second week of the Manhattan Players in Rochester the bill was The Road to Yesterday. Anne Meredith was the Eleanor Leveson, Earle Brown appeared as Jack, Asa Waldrop as Elspeth, Ina Brooke as Malena, and Brandon Hurst as Will.

William Jeffrey and the Coleman Players presented The Million last week to crowded houses.

Mae Desmond at the International Theater in Niagara Falls is appearing in The Seven Sisters this week.

Guy D'Ennery made an individual hit in The Passing of the Third Floor Back at the Albee, Providence, R. I., last week. Frances Nielson was delightful and Berton Churchill won popularity in a role well suited to his talents.

Lowell Sherman's make-up as Sherlock Holmes recently at the Harlem Opera House, resembled William Gillette's, and many who saw him remarked of the striking resemblance.

Charles Balsar, Leah Winslow, Malcolm Fassett, Cyril Raymond, Karra Kenwyn, Alice Donovan and the favorites at the Municipal Theater in Northampton presented The Upstart to large and appreciative audiences.

The Stainach-Hards company is presenting The House Next Door to splendid business. John Bedouin as Sir John Cotswold is a big hit. Robert Robson and John Dillon also score. Ina Hammer, the leading woman, makes an attractive Esther Jacobson and Averell Harris a manly Cecil. George Clark, Thomas Swem, Katherine Webb, Louise Everts, and Mary Condon complete the cast. Next week, The Lady from Oklahoma.

GODFREY MATTHEWS,
Leading Man, Youngstown, O.

As a stock leading man Godfrey Matthews must be placed among the best of the younger generation. He is what might be termed a Coast favorite, having headed companies in all the big Western cities. In the East he has appeared in Washington and Philadelphia as leading man. At present he is at Youngstown, Ohio, in stock and in the early Fall will be seen on Broadway. As Pierre of the Plains he has no equal, and as Jimmy Valentine his performance is remarkable.

ADDITIONAL STOCK NOTES

Otis Oliver and his Drama Players closed their thirty-fourth week of stock at the Majestic Theater, Rockford, Ill., last Saturday night. The company will open at the Family Theater, La Feyette, Ind., May 26, for the Summer season, and return to Rockford, Ill., on Sept. 3.

The Oliver Drama Players, under the management of Edward Williams, opened at the Grand Opera House, Oshkosh, Wis., on April 24, and are now doing a capacity business, presenting two plays each week. The Oshkosh company is headed by Ruth Amos and Jack Kohler. Mr. Oliver will have a chain of five permanent stock organizations next season.

Terne Rogers will play leads at Olympic Park, in Newark, this Summer.

The new Prospect Stock, which will open the 26th in New York, includes Bertha Mae Mann, Richard Gordon and Emma Campbell in the leads.

Lois Howell has replaced Harriet Duke as leading woman at Poli's in Wilkes-Barre. Miss Howell has headed the Malley-Denison Stock, which closed at Troy on Saturday.

Willard Blackmore and Carol Arden are at the head of the new stock at the Empire, Paterson, N. J. The opening bill was The Woman.

A new stock company opened, last week, at the Olympic, New York, in The Bowery After Dark. The company worked seriously, and Elmer Thompson gave a very remarkable performance. Claudia Lucas is the leading woman.

The Payton Musical Stock, at Newark, are presenting Three Twins this week. Stella Tracey, in the McCoy role, sings and dances with a spirit that sets a pace for the entire company. Ward De Wolfe is very amusing in the Crawford role. Mr. De Wolfe has a brilliant future. Henrietta Lee deserves special mention.

Charles Compton will play juveniles in Dayton this Summer.

Rockcliffe Fellowes, who has just completed a successful season with Robert Loraine, will appear at the Eltinge in the lead in Within the Law on June 1. Mr. Fellowes is an actor of vast experience and has been proclaimed one of the best of the younger generation.

William Raymond took A. E. Anson's place in Romance recently for a half week with only a few hours' notice and gave an excellent performance.

The Calsmith Players opened at Reading, Pa., on Monday last with The Third Degree. Lelah Hallack as Annie Jeffries was notable, Ernest Anderson as Brewster was admirable and Harold La Costa and Alice Clifton were exceptionally good.

Julia Morton, Alice Haynes, and Gaston Mervale have joined Richard Buhler's company.

Hugh Dillman and Kathleen MacDonnell will head the Bonstelle Players at Shea's, Toronto, opening in Nobody's Widow on Monday next. Jane Wheatley, Edward H. Robbins, Galway Herbert, and Fuller Mellish are members.

Ada Dwyer and J. Frank Burke will open a stock in Salt Lake City on Monday.

The Theodore Lorch Stock at Passaic were seen in Mismah last week. Bettie Cullington, Norman Houston, Fred Doty, Theresa Roby, and Cecil Fay were admirable. This week, Divorcons.

The Wright Huntington Players have opened in St. Paul for twelve weeks. The Deep Purple was the opening, with Laura Hudson, Duncan Penwarden, Louise Gerrard, Teddy De Luc, and Frank Thomas.

The Mayer Stock at Haverhill, Mass., presented The Third Degree last week and Valerie Valaire as Annie Jeffries gave one of the best portrayals of this difficult role ever attempted. Miss Valaire is one of the best stock leading women of the day. Frank Elliott, Willard Robertson, and her support were fair.

Gertrude Ewing has closed her stock season and is at home in Kansas City. Miss Ewing will open her season early in September in Montana and will go South.

Ina Hammer, of the Stalnach-Hards Stock, played The Rejuvenation of Aunt Mary at Mount Vernon week before last and last week appeared as Peggy in A Butterfly on the Wheel, with The House Next Door this week. Averill Harris is a very excellent leading man and Robert Robson is doing good work.

Violet Heming, with Sidney Toler, is heading the stock company at Keith's Theater, Portland, Me., this Summer, and not Miss Woodridge, as erroneously stated recently in this column.

Louise Randolph, who heads the Broadway Players at the new Broadway Theater, Springfield, has impressed her personality strongly upon the patrons of this house, and has placed the new company high in the esteem of the local press and playgoers. She has won uniform praise for her excellent work in Green Stockings, Madame X. and The Amazons, three strongly contrasting roles.

"LORELEI" IN PORTLAND

A new play entitled Lorelei was presented at the Jefferson Theater, Portland, Me., last Monday by the Jefferson Theater Stock company. The production is being made by Julius Cahn and the Jefferson company was selected to give the first performance of this play because of the unusual strength of the company. Miss Adelaide Keim has a very strong role in Lorelei.

The author of the play assisted at the rehearsals and on Monday night several prominent producing managers from New York were in attendance for the first performance with a view to booking the play on Broadway next season.

Mr. Cahn has left nothing undone to make an elaborate scenic production of the play.

BOYD THEATER SOLD

The Boyd Theater, once the pride of Omaha and the West as a playhouse, has changed hands, being bought by a small syndicate of Omaha business men as an investment. The price paid was $231,000. The deal was consummated through George & Co., who represented the buyers, the members of the firm being in the syndicate. The property was owned by the heirs of James E. Boyd, who built the theater. They are Mrs. Anna H. Boyd, Mrs. Elenora Bierbower, and J. E. Boyd, Jr.

No change will be made in the theater at the present time as it was sold subject to the lease held by the Shubert company.

ALICE NIELSEN'S PLANS

At the final meeting of the season of the Professional Women's Club, last week, it was announced that Alice Nielsen, the popular prima donna, has abandoned her career in grand opera and will next season resume her work in operetta and musical comedy.

Miss Nielsen will take the part of Lady Babbie in a musical version of Barrie's The Little Minister, made for her by Wolf-Ferrari.

White, N. Y.

CAROL WARREN,
Talented Young Ingenue Leading Woman.

The above is Carol Warren, an ambitious and attractive ingenue leading woman, whose success in many of the best stocks has won for her fame and admiration. Miss Warren triumphed as Julie in The Call of the North and as Edna Earl in St. Elmo received favorable comment. She is especially adapted to the Billie Burke or Maude Adams roles, and is a valuable member for a first-class stock. Her last engagement was with William Hawtrey.

FATIMA
TURKISH BLEND CIGARETTES
Liggett & Myers Tobacco Co.
20
15¢
You help your act—
if you have a package of Fatimas handy—
the boys will enjoy this mild Turkish-blend just as much as you do—slip them one of these quality cigarettes occasionally. You'll carry an extra package once you experience the rare natural tobacco flavor of Fatimas, the greatest selling cigarette in the land.
Liggett & Myers Tobacco Co.
"Distinctively Individual"

BIG CHANGE OF POLICY

United Booking Offices to Control Theaters in Washington and Baltimore

A deal was closed at the United Booking Offices, in this city, last week whereby the Empire Theater in Baltimore, the Holliday Street Theater and the Monumental Theater in Baltimore will be booked and operated as vaudeville theaters through the Family Department of the United Booking Offices. The same interests will also take over the Lyceum Theater in Washington, and will book the same class of attractions for it. The Empire Theater will be operated under a separate corporation, and will be known hereafter as the Palace Theater, and will open its preliminary season May 26, at ten and twenty cents. The regular policy will begin in the middle of August.

The Holliday Street Theater will retain its own name. The Monumental Theater in Baltimore and the Lyceum in Washington will each be known as the Orpheum. These three theaters will not open until early in August.

The parties interested in these new enterprises are all closely identified with the United Booking Offices in New York. A. Paul Keith, E. F. Albee, J. J. Murdock, Martin Beck, Herman Fehr, Geo. W. Rife and Frederick C. Schanberger are the stockholders in the new corporation.

A. Paul Keith is the son of B. F. Keith, the dominant figure in American vaudeville. He is assistant general manager of the United Booking Offices, as the clearing house for all "big time" vaudeville is known. E. F. Albee is general manager of all the Keith enterprises, and also general manager of the United Booking Offices. J. J. Murdock is the executive manager of the United Booking Offices. Martin Beck is the head of the Orpheum Circuit, reaching from Chicago to the Coast. Herman Fehr is a theatrical magnate of Chicago and the Northwest, who has millions invested in every form of amusement enterprise.

George W. Rife and Frederick C. Schanberger are prominent showmen of Baltimore and Washington. The new corporation is the strongest in the American theatrical world, representing the wealth and power of vaudeville to a degree hitherto unknown.

The managing directors of the theaters will be Mr. Rife and Mr. Schanberger.

This new alignment does not in any way interfere with the all-star vaudeville attractions that have been and are now playing at the Maryland Theater, Baltimore. All the theaters will be renovated and redecorated.

Charles H. Knapp, of Baltimore, represented the various local interests.

GRACE GEORGE GOES TO LONDON

Immediately following the close of her New York run in a revival of Sardou's Divorcons last Saturday Grace George left for London to appear in the same role. She will play the famous comedy at matinees at the New Theater, where Paid in Full is the regular evening bill.

ANOTHER NEW PLAY

Last Monday night William A. Brady produced in Plainfield, N. J., a new four-act play called The Family Cupboard. The author's name is not announced. The cast included Madge Kennedy and William Morris. If successful, the play will probably be brought to New York early next season.

NEGLECTED GRAVE OF MAUDIE COX

The grave of Maudie Cox, one of the original "Eight English Rosebuds," who died in Fort Smith, Ark., not many months ago, was recently visited by Russell and Radcliffe, who played in Fort Smith recently. They found the grave in the Catholic cemetery badly neglected and much in need of attention. They did what their limited time permitted, but the grave, they write, needs filling and sodding, and they offer to head a subscription to pay to have it made presentable.

A tombstone was caused to be erected over the grave of Miss Cox by friends in the profession, assisted by Mr. and Mrs. Cole, of Fort Smith.

UNITED THEATRICAL ASSOCIATION

The United Theatrical Association will give a musical reception at the Hotel Astor on Thursday, May 29, at 3 o'clock P.M.

An attractive programme will be presented, composed of vocal and instrumental numbers by very capable artists. The opening address will be delivered by Madame Belle de Rivera, president of the association. All are invited. Price of tickets, fifty cents.

FROM BALTIMORE

Gigantic Deal in Vaudeville.
Seven Houses in Combine.
Only Three Left to Legitimate.
Change of Old Name.
Academy in Summer Attire.
English Opera Season.

BALTIMORE, May 20 (*Special*).—Overshadowing all else in importance in theatrical circles here last week was the deal which was consummated in New York on last Wednesday at the offices of the United Booking Agency, whereby three of our local playhouses, the New Empire, Monumental, and old Holliday Street come under control of the United vaudeville interests. The deal was engineered by Fred C. Schanberger, manager of the Maryland Theater, which is operated in connection with the Keith Circuit, and plays the highest salaried acts on the United's lists. It is the largest single theatrical deal which has ever been completed in this city, and practically means the ultimate blocking of all opposition in the vaudeville field as far as Baltimore is concerned. It has been rumored for some time that great changes were about to take place in Baltimore in the theatrical line, and it was known that the Empire would probably play vaudeville next season, but that it would be in control of the United Booking Offices, together with the Monumental and old Holliday Street, came as a surprise to many well informed persons. In connection with these houses, the Lyceum in Washington is also included in the deal. The entire credit for this transaction goes to Mr. Schanberger, whose success in this particular field of amusement has been nothing short of phenomenal.

The scope of the new deal cannot be appreciated at its full value by those not intimately acquainted with Baltimore's theatrical situation at the present time. It has been known for many months that the Nixon-Loew-Sullivan-Considine people had practically perfected plans for a playhouse here, which would start operations next Fall. They had secured options on different properties in the theatrical zone, and were endeavoring to decide which would prove the most suitable for their purpose, when the warring factions of the burlesque circuit came to an understanding, and it was announced that the New Empire, which had only been in operation a little over a year, would be abandoned and their attractions booked at the Gayety. The Nixon people stopped negotiations immediately for a new playhouse, and it is understood from reliable sources that they had about decided to take over the Empire when the present monster deal was rushed through on Wednesday. With the Empire, Holliday Street, and Monumental playing the cheaper circuit of the United Co., the Maryland offering the higher priced acts, and with the New and Victoria theaters, and probably Blaney's, continuing their present policies, we will have no less than seven playhouses bidding for favor with vaudeville next season. This leaves the Academy, Ford's, and the Auditorium as the only houses offering legitimate attractions, and should the alleged Klaw-Erlanger-Shubert compromise be effected, Ford's and the Academy will be the only theaters of a first-class nature in the city. With vaudeville at seven theaters it is hardly likely that the Auditorium will also go in for this sort of entertainment, and the natural supposition is that a stock co. will be installed, or the Blair and Havlin people take control next season, provided the Shuberts reach an agreement with the Trust. Whether the Nixon interests will consider it worth the candle to build another vaudeville house is a question which we are all asking. The theatrical game is a mighty big gamble after all, and it is the one who takes a chance that generally wins.

The Monumental will be renamed the Orpheum, and will undergo extensive improvements, and the same will apply to the old Holliday Street, which will not lose its identity, but will continue under its original appellation, reopening in the Fall, when it will practically appear as a new house. The Empire will be the house upon which much energy will be concentrated. This will hereafter be known as the New Palace Theater, and will cater especially to women and children. It will offer a preliminary season of four weeks, beginning on May 26, at the end of which time it will be closed in order to make necessary improvements. It, too, will be reopened early in August, and it is planned to make such changes both in decorations, seating arrangements, and other features, which when completed will make the New Palace one of the handsomest playhouses in the South.

During the course of the week Samuel F. Nixon made the statement that leasing of the three theaters to the United Booking Agency would in no wise affect his plans. He announced that his firm had a forty-five-day option on a piece of property which he thought would prove most acceptable, and that Baltimore could surely look forward to the erection of a magnificent playhouse to be devoted exclusively to the bookings of the Nixon-Loew-Sullivan-Considine attractions, which would be ready for occupancy in the early Fall.

The management of the Academy of Music deserves the highest praise for the artistic Summer attire with which they have arrayed their house. For the Summer season the management has spared no expense in exhausting every possible means to a restful color scheme. The walls are entirely covered with a light gray pattern of chintz, the seats are encased in crash covers, and the draperies have also been changed to harmonize with the new color scheme of gray. Large green Boston ferns are scattered profusely about the lobby and foyer, and the prevailing color tone of gray and green give an air which is at once both restful and cooling.

With the cool weather of the past week or two crowds immediately turned their eyes towards the playhouses, with the result that money flowed joyously into the coffers of the local box-offices, and it bids fair to continue to flow just so long as the weather remains moderate. Enormous crowds were attracted to the Academy by the Quo Vadis pictures. Performances were given twice daily, and at the evening exhibitions, it was a regular sight to see a long line extending from the box-office around the spacious lobby into the street. Standing room was the only thing available at the night performances, and on two or three occasions it was necessary to turn people away.

The Aborn Opera company opened their annual season at Ford's with Puccini's La Boheme, and repeated their well known triumphs in this particular work, which is admirably adapted to them. The second half of the week was devoted to the same composer's Tosca, which received a very creditable presentation, although on the whole it was less satisfying than that of Boheme. The house was filled at every performance, and the audiences were most enthusiastic. In fact at the opening performance the welcome extended to an ovation, which was richly deserved. Phoebe Crosby, Salvatore Sciaretti, and Thomas Hardie are singers of unusual ability, and their work throughout the entire performance was of such uniform excellence as left little to be desired. The season has opened most auspiciously, and gives promise of being most successful. Madame Butterfly was sung on Monday night, and as usual attracted a splendid audience. The opera was extremely well sung, and added further laurels to this organization's long list of successes. Il Trovatore will be heard the second half of the week beginning on Thursday afternoon.

The Maryland continues to attract its usual clientele and few good seats are to be found in the rack after eight. Prominent on the bill are Sallie Fisher, who was last seen here in Lehar's miscast Eva, and William H. Thompson, whose advent is doubly welcome whether it be in legitimate or vaudeville.

I. BARTON KERIS.

FROM PHILADELPHIA

Playhouses to Be Reconstructed.
Many Are Found Unsafe.
Strict Orders for More Security.
A Rush for Vaudeville.
Never Again for Miss Julia Dean.
Mayor Gaynor in Films.

PHILADELPHIA, May 20 (*Special*).—With the close of the local theatrical season many of the playhouses are beginning to comply with the order of the building bureau so that the public will be better protected against fire. During the Winter an inspection was made of all theaters in the city and it was surprising that many were found to be unsafe. At first orders were to go out for the immediate closing of all found to be unsafe according to the new regulations of the building bureau. As such a step would have meant great financial loss to the theatrical managers as well as confusion in bookings, it was decided by the authorities to let the playhouses remain open until the remainder of the season, with the distinct understanding that no licenses would be issued for next season until all requirements were met with.

Plans have already been submitted to the building bureau by eight houses of proposed changes to be made during the Summer. The Chestnut Street Opera House will be practically rebuilt and will recede five feet from its present line. The Grand Opera House, which recently opened its moving picture season, will also be changed, as well as the Chestnut Street, the Empire, the Academy of Music, and Dumont's Minstrel House. These alterations will consist chiefly of new exits and extensive fireproofing behind the curtain.

There was nothing of particular note during the week. The pictures of Quo Vadis made quite an impression at the Garrick, while the first-run pictures at the Grand were also good. The Metropolitan Opera House, with its new vaudeville act, is doing a tremendous business, and it is surprising to see the absolutely jammed houses night after night. The Passing Show at the Lyric was the only real play in town. The Adelphi closed Saturday night with Bought and Paid For.

Keith's, stirred up by the popularity of the uptown vaudeville house, is giving better bills than ever. W. C. Fields, the silent juggler, was unquestionably the hit of last week's show, although the Kinetophone Pictures of Mayor Gaynor and his staff took very well. Kitty Gordon's gowns were good, but her act cannot be commended unless it is to applaud the excellent singing of the Stool who sang from one of the boxes. The rest of the bill was very meritorious.

Julia Dean, the leading lady of Bought and Paid For, who just secured a divorce from her husband, in a published interview in this city, stated emphatically that she wants no more wedding bells. It is not known whether it was her unhappy married life or the influence of the play in which she has starred with so much success that has led her to draw this rather disheartening conclusion. It is hard on us poor single fellows, but Miss Dean said in the privacy of her dressing room at the Adelphi that she would never marry again, no matter if it meant she would have to become an old spinster.

J. SOLIS-COHEN, JR.

FROM BOSTON

"The Gentleman from No. 19," Farce from the French.
Melba Will Return Next Season.
"If You're Only Human," A Critic's Play, for Broadway.
Nielsen to Quit Opera.

BOSTON, May 20 (*Special*).—The Gentleman from No. 19, which was tried out at Newark last week, opened at the Tremont last night. It is a farce by Andre Keroul and Albert Barre translated from the French and adapted by Mark Swan. In the cast are Walter Jones, Henry Bergman, Richie Ling, Charles Brown, Tom Graves, Robert P. Gibbs, Charles McMillan, George Probert, Wallace Owen, E. D. Coe, Nannette Comstock, Florine Arnold, Millicent Evans, and Dorothea Sadlier. More extended notice next week.

Louisiana Lou, a musical piece which had a run of a year in Chicago, is at the Majestic with the following in the cast: Harry First, Durrell Barbarette, Neil McNeil, Hathey Miley, Eleanor Henry, Anna McNabb, Alfred Deery, Walter Mills, Lucie Carter, Abbot Adams, and Bessie Skeer.

Sothern and Marlowe, at the Shubert, are doing excellent business. They will stay throughout the month. The Drama League has issued a blanket bulletin commending the Sothern-Marlowe productions.

E. L. Snader as Josh Whitcomb in The Old Homestead, at the Boston, is proving himself an acceptable substitute for Denman Thompson, and the old play seems still a strong drawing card.

Christie Macdonald in Sweethearts continues at the Colonial and The Blindness of Virtue at the Park.

The Hollis Street and Plymouth are closed for the season.

Get-Rich-Quick Wallingford is the play of the week at the Castle Square. John Craig is shortly to mount Julius Caesar with himself as Antony and William Carleton as Brutus, and with settings designed by Livingston Platt, whose staging of The Comedy of Errors last week proved the simplicity, beauty, and flexibility of the latter-day German scenery.

Word comes from Paris that Director Russell, of the Boston Opera, has completed arrangements whereby Melba will appear at the Opera House next season for a series of performances, including Boheme, Faust, Rigoletto, Lucia, and Traviata. Vanni Marcoux is likely to return, and also, after a season's absence, Madame Lipkowska and Mr. Baklanoff.

Friends of Earl Derr Biggers, formerly dramatic critic of the *Traveler*, will be glad to hear that his play, If You're Only Human, which was given a special performance some months ago at the Plymouth, is to have a Broadway hearing this Fall. Besides, Biggers's novel, "Seven Keys to Baldpate," which has been recently breaking into the ranks of the best-sellers, is in process of dramatization by no less a person than the redoubtable George M. Cohan. The resulting play will also be seen on Broadway in the Fall.

Alice Nielsen is to quit grand opera, and will appear next season in Wolf-Ferarri's newest work, which turns out to be a musical version of The Little Minister. This rather important bit of news transpired the other day, curiously enough at a meeting of the Professional Women's Club.

Nina Morgana, who understudied Trentini when The Firefly was here recently, singing the Wednesday matinees, and who caused something of a furore at the Actors' Fund benefit, has been transferred from Arthur Hammerstein's management to that of Hammerstein, Sr., and will probably be in Oscar's so far mysterious new opera company.

The Drama League, of Boston, held its annual meeting last week. The report of the Chicago convention indicates that the Boston membership, 2,416, is the largest in the country. Robert M. Werner addressed the members on "Our Responsibilities as Playgoers."

We are promised Fanny's First Play in August.

FORREST IZARD.

FROM CHICAGO

"The Necessary Evil" Arrives.
Played at the Fine Arts.
By Edith Wynne Matthison & Co.
Author in the Cast.
Outdoor Amusements in a Whirl.
Cohan's Final Week.

MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.

CHICAGO, May 20 (*Special*).—The Necessary Evil, the new play of Charles Rann Kennedy, had its first production at the Fine Arts, Monday night, May 12. It was produced by Edith Wynne Matthison. The cast follows:

John Heron ..... Charles Rann Kennedy
Nellie, his daughter ..... Winifred Fraser
Frank, his son ..... L. G. Carroll
A Woman ..... Edith Wynne Matthison

The play is in one act. It is quite ecclesiastical. Mr. Kennedy waves away the scientists, the philosophers, and the students who invade

NEW YORK THEATERS.

WINTER GARDEN B'way & 50th St. Phone 9260 Col. Evgs. at 8. Mats. Tues., Thurs. and Sat., $1.50.
2ND EDITION
THE Honeymoon Express

CASINO Broadway & 39th St. 'Phone 3846 Greeley. Evgs. 8:15. Matinees Wed. & Sat., 2:15.
THE GILBERT-SULLIVAN OPERA COMPANY'S GREATEST HIT
IOLANTHE

LYRIC 42d St. West of B'way. Phone 5216 Bryant. Evenings, 8:15. Matinees, Wed. and Sat., 2:15.
Star Revival of Augustus Thomas' Masterpiece
ARIZONA LAST TIMES

Maxine Elliott's Thea., 39th, bet. B'way & 6th Av. Phone 4985, Bryant. Evgs. 8:30; Mats. Wed. & Sat.
WORLD SUPREME LOVE DRAMA
ROMANCE
With WM. COURTENAY and DORIS KEANE

PALACE THEATRE OF NEW YORK B'way & 47th St. Evgs., 8:15. Matinee daily at 2:30.
Management of Mr. FRANK THOMPSON
Devoted Exclusively to American and Foreign Novelties of the First Rank
Mme. Sarah Bernhardt
and her Company in
REPERTOIRE and BIG VAUDEVILLE SHOW
Prices: Evenings, 25c., 50c., 75c., $1.00, $1.50. Matinees, 25c., 50c., 75c., $1.00
Smoking in the Balcony

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evgs. 8:20. Matinees Wednesday and Saturday, 2:20.
CHARLES FROHMAN presents
Miss Billie Burke
as "TOMMY BELTURRET"
(The Girl Who Grew Up as a Boy)
In A. W. Pinero's Comedy.
THE AMAZONS

LIBERTY THEATRE, W. 42d St. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
KLAW & ERLANGER, Managers.
Jos. M. Gaites presents the New Operatic Romance
The Purple Road
with Valli Valli and Janet Beecher and 80 others.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props. Evgs. 8:15 Matinees, Wed. and Sat., 2:15
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
In the latest Gaiety Theatre (London) Musical Comedy success.
The Sunshine Girl
With Joseph Cawthorn, and 100 Others.

Criterion B'way & 44th St. Evs. 8:15. Mats. Wed. & Sat. 2:15.
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
as ASCHE KAYTON
IN
THE ARGYLE CASE

New Amsterdam West of Bway, 42nd St.
Eves. 8:15, Mats. Wed. and Sat. 2:15
KLAW & ERLANGER, Mgrs.
The Whitney Opera Co. presents the New Comic Opera
My Little Friend
Music by Oscar Straus, Composer of "The Chocolate Soldier." Large and notable cast. Symphony Orchestra of 40.

Eltinge 42d St. THEATER 'Phone 3420 Bryant
Evenings, 8:15. Wed. & Sat. Matinees, 2:15.
Wednesday Matinees. Popular.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER

BELASCO THEATER, W. 44th St. Evgs. at 8.20 Mats. Thursday & Saturday, 2.20
David Belasco presents
YEARS OF DISCRETION
A Comedy in 3 Acts by
Frederick Hatton and Fanny Locke Hatton.
DISTINGUISHED CAST

CORT THEATRE. 48th Street Just East of Broadway
Most Beautiful Theatre in America
Direction of John Cort. Telephone, Bryant 46
Evenings, 8:15; Mats. Wed. and Sat., 2:15.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS.

the problem along sectarian lines. The theme thus is handled dramatically. At the end of the play, Mr. Kennedy makes it clear that he finds in Christianity the only hope for better living among men. And men, he indicates, are entirely responsible for the existence of the social evil. Not bad men, either. His names "husbands, fathers, and brothers" as those who cause conditions which make the tender shudder and the good grieve. It is a play of unusual size and form, being much longer than the one-act play of conventional size, and much shorter than the usual piece submitted for an evening's entertainment.

The Necessary Evil is worked out in leisurely fashion. The author has been deliberate in his characterizations, his establishment of the atmosphere and the writing of the sermon. He has drawn a charming father and daughter picture. The characters of the unsuccessful musician and his daughter have outline and body. The woman of the street, however, is unusually eloquent for one of that feather-brained tribe. For instance, this is her farewell message to the girl: "Cherish your innocence, keep it unspotted—within, mind you, deep within; and let it grow. Seek wisdom and understanding with it. . . . Save your men. The men around you, the men you have to do with, every one of them. Even the worst. . . . Then, when the time comes, marry. Refuse to be married. Don't let them give you away in darkness. Marry in daylight. Ask; ascertain; don't be put off with lies. And one thing above all: don't marry an unclean man."

Miss Matthison again gives a performance notable for pictorial quality and vocal excellence. The role has been so written that her speeches are of considerable length, and she never fails to so diversify her delivery as to escape monotony. Mr. Kennedy showed that he can act as well as write by giving a charming portrayal of the musician. Miss Fraser looked far too mature for a girl just come of age, but her reading of the lines was very good. Mr. Carroll's role is slender, but he exacted all that there was in it.

Mr. Kennedy was called before the curtain at the end, and made a graceful acknowledgment of the reception given the piece. It is an interesting addition, though not a tremendous one, to the dramatic literature on the subject.

Eva Tanguay, in "volcanic vaudeville," comes to the American Music Hall to hasten the arrival of a belated Spring. She will appear in her "own original version" of Salome.

Cecil Dean, the Chicago musical comedy star, is the headliner at the Palace, in The Moving Picture Man.

At the Majestic Louis Mann is the top-notcher. He appears in a boiled-down version of Clara Lipman's play, Elevating a Husband.

The White City, on the South Side, has opened with a great dash. This week Sophie Tucker tops the acts in the Casino. Thaviu and his Russian band and opera singers are among the star attractions. One of the displays includes a gigantic working model of the Panama Canal.

Riverview, the great resort on the North Side, begins the season with one motordrome smash-up that resulted in one death. One of the new attractions is The Sinking of the *Titanic*.

Ravinia Park opens May 28. The Chicago Symphony Orchestra, Frederick Stock conducting, will give a series of concerts.

At the new Sans Souci Gardens, beginning Saturday, Creatore's Band and French vaudeville in the new Winter Garden.

Forest Park opens May 24.

This is George M. Cohan's final week in Broadway Jones at the Grand Opera House.

William Collier continues to make hundreds laugh at the Princess. Blanche Ring in When Claudia Smiles is still pleasing audiences at the Illinois. Big crowds are enjoying the Quo Vadis pictures at McVicker's. This is the second week of H. B. Warner in The Ghost Breaker at the Cort. When Dreams Come True, with Joseph Santley, is still doing good business at the Garrick. The World in Chicago, with its pageant, Darkness and Light, is attracting thousands to the Auditorium.

The Money Moon has terminated its run at Powers's and this theater is dark. The Columbia, the beautiful burlesque house, is also dark.

The Colonial, gobbled up last week by Jones, Linick, and Schaefer, the hobgoblins of the legitimate, will soon open with vaudeville attractions of the best brand.

Among the other attractions are The Third Degree, with Sarah Padden, at the National; Mother, at the Victoria; Granstark by the Grace Hayward Stock company, at the Imperial; vaudeville at the Great Northern Hippodrome.

LITTELL McCLUNG.

FROM WASHINGTON

S. Z. Poli's Offer for a $500 Play.
Must Be Ready Aug. 15.
Opera Draws Fashion Houses.
Mabel Taliaferro in Two Plays.
Scott's Expedition in Pictures.
Old Favorites Hold Over.

WASHINGTON, May 20 (*Special*).—Sylvester Z. Poli, through his local manager, has made an offer of $500 for the best play submitted by a Washington writer between now and Aug. 15, the play chosen for the first prize to become the property of Mr. Poli, and to be produced by the Poli Players during the Summer or Fall season. The play must be original and written in English, the only conditions. typewritten and addressed to James Thatcher, manager of the local theater. The judges in the contest will be Edwin H. Curtis, stage director; Frank P. Morse, four years business representative for Henry Miller, and Gilson Gardner, chairman of the play-going committee of the Washington Center of the Drama League of America.

An extra matinee will be given Tuesday afternoon, May 27, when the entire proceeds will be given to Six Walker, the stage employee who has been permanently paralyzed through an accident occurring at another local theater nearly eight months ago, since which he has been helpless. The Amazons will be the play on that occasions.

Next season's Follies has got to get an enormous stride on to beat the record of this year's production. Saturday night here the Follies of 1912 concluded one of the best and most successful of seasons.

Grand opera at the National and stock company presentations at the Columbia and Poli's will from now on engage the attention of theatergoers for the Summer period, now that the National's final week of a most successful regular season, rich in big events and productions, has come to an end, with the past week's fitting finale of tremendous gatherings at every performance to witness The Follies of 1912.

Monday night's commencement of the Aborn English grand opera season at the National found a very large assemblage of music lovers in attendance that were enthusiastically praiseworthy in approval of the commendable artistic and perfect presentation of the introductory bill, Puccinia's La Boheme. Thursday night and remainder of week La Tosca. The prima donna roles of Mimi and Tosca, in both operas, were sung alternately by Phoebe Crosby and Dianetta Alviania, with superb effect. Next week's semi-weekly bill includes Madame Butterdy and Il Trovatore.

One of the most engagingly interesting dramatic stage presentations was the Columbia Players' performance during the past week of Edward Peple's attractive play, The Prince Chap, in the stage production of which Arthur Ritchie has welded another substantial link in the chain of success. Capacity was noticeable at every performance. The current week's offering is the romantic comedy-drama, The Road to Yesterday. In rehearsal for the week of May 26, The Amazons.

The Greyhound, Wilson Mizner and Paul Armstrong's capital nautical play, seen in Washington for the first time, was presented during the past week at Poli's under the able stage direction of Edwin H. Curtis, scoring a pronounced success with crowded audiences. The current week's offering is Henry W. Savage's farce, The Million.

Mabel Taliaferro, under society direction, appeared at the Columbia Friday afternoon May 16 for the benefit of Neighborhood House, presenting two plays, a one-act comedy-drama, The Dumb Cake, by the English authors, Arthur Morrison and Richard Price, and two scenes from Robert Browning's Pipper Passes, in which she was supported by Ada Deaves and Beaun Hughston. Woman at the National May 20.

The Washington public has been quick to appreciate the wonderful entertaining qualities of the Captain Scott South Polar Motion Picture exhibit at the Belasco last week, and the pictures remain for another week.

The Gayety closed an excellent season of burlesque presentation Saturday night with the Harry Hastings's Big Show. Monday night of the current week the house was open for a benefit tendered to the popular local manager, George Peck, when a crowded audience was present.

The Edison Talking Pictures and first run black and white plays and scenics and Kinemacolor dramas and travel pictures make a big success with the continued crowds at Chase's.

Buffalo Bill and Pawnee Bill Wild West Alliance gave four performances Monday and Tuesday, May 19 and 20, to crowds.

JOHN T. WARDE.

MONTREAL

Alice Lloyd in The Rose Maid was the attraction at His Majesty's May 12-17. Miss Lloyd, besides playing her part very charmingly, introduced a number of her songs and imitations, new and old, to the great delight of the audience. The Music is bright and catchy and the piece well staged and interpreted by a capable co.

Little Boy Blue at the Princess May 5-17 proved an attractive entertainment and rather out of the ordinary line of musical comedy. The humor is quaint and the music pretty, and it is put on in the usual Savage style. Kathleen Clifford, Otis Harlan, and Maud Odell are among the chief scorers in a co. of exceptional merit.

The stock co. at the Orpheum gave a particularly good performance of Salomy Jane, and the staging would have done credit to a road production intended for the whole season. Salomy Jane is one of the best things Lillian Kemble has done, and Charles Mackay was excellent as the Man. William Webb was a capital Starbottle, and Ainsworth Arnold gave a clever sketch of Marbury. Sam Reed was effective as Uber Bill. Jane Marcet fulfilled the promise given in The Gamblers by her performance of Willie Smith. Bianca and Constance Robinson, two very clever children, were specially engaged for this production. The Seven Sisters May 19-24.

The Columbia Burlesquers in The Love Rose give one of the best burlesque shows seen here this season. Charles Howard is featured and is exceedingly funny, but there are a number of other clever people supporting.

Denise is the bill presented by the French Stock at the National.

W. A. TREMAINE.

DETROIT

Gertrude Hoffman and her New York Winter Garden co., in Broadway to Paris, played a return engagement at the Garrick May 12-17, to good attendance. Next week, Everywhere, produced for the benefit of the Animal Welfare Committee of the Twentieth Century Club, will hold the stage at the Garrick, and it is announced that Mrs. Fiske will be in Detroit for the occasion.

May Robson in her latest comedy, A Night Out, drew fair attendance to the Detroit Opera House May 12-17.

The Temple programme May 12-18 was diversified and well selected, including Volant, the Flying Piano, Maddes and Fitzpatrick, John R. Hazzard, Work and Play, the Rials, Marie Fenton, Milton and De Long Sisters, and the Kratons.

The Vaughan Glaser Stock co. produced The Man from Home at the Lyceum Theater May 11-17 and The Third Degree is announced for week May 19.

Miles Theater bill May 12-18 was headed by the Eight Vassar Girls and Jane Courthope in Lucky Jim.

More than ordinary interest is manifested in the announcement just made by Manager Lawrence, of the Garrick, that Jessie Bonstelle will open her Summer season of stock on June 23.

Burlesque was represented in Detroit May 11-17 by the Trocadero Burlesquers at the Gayety and Billy Watson's co. at the Avenue.

ELTP A. MARONI.

PITTSBURGH

Faust was the opera sung by the Aborn English Grand Opera co. for the second week of the season May 12-17 at the Alvin, and the same was performed admirably. Guiseppe Agostini sang Faust in a delightful manner, singing the role in Italian. The other principals scoring were Edith Helena, Aida Hemmi, Louis Daniel, Lillian Robinson, Margaret Jarman, and last, but by no means least, Joseph Parsons. The chorus was adequate, and Max Fichlander conducted. Carmen will be sung May 19-24.

One who is much thought of by the theatergoing public of Pittsburgh, Henrietta Crosman, was seen at the Nixon May 12-17 in The Real Thing, giving a most delightful performance. The star was capably supported by Josephine Lovett, Joyce Fair, Joe Wallace, and others. Monday night was a testimonial to Manager Kirk's long service as the representative of this theater, Catherine Chisholm Cushing, the author of The Real Thing, occupied a box. Lyman Howe's Travel Festival begins an engagement here May 19.

The Lyceum drew fair houses May 12-17 with Seven Days as the attraction. The presenting co. hardly did justice to this piece. Eva Unsell and Howard Fay were the most capable ones in the cast. The regular season, Manager Wilson announces, will close May 19-24 with Sis Hopkins.

The Harry Davis Players at the Duquesne gave a revival of Hoyt's A Trip to Chinatown May 12-17 to good houses. Both Eva Taylor and Charles Gunn did some good work, especially the vocal numbers. Dennis Harris, Faith Avery, May Reardon, Hal De Forest, and Jerome Storm were praiseworthy. Alias Jimmy Valentine is the offering May 19-24.

The headliner at the Grand week of May 12 was Jose Collins and Maurice Farkoa. These artists gave the best singing act seen here for many moons. On the same bill were Billy McDermott, Armstrong and Ford, Hilda Hawthorne, and others. Sam and Kitty Morton is the headliner May 19-24. This theater will see two more weeks of vaudeville, after which the Davis Players at the Duquesne will move in for the Summer.

Harry Ward and Sam Hearn were features in The Gay White Way at the Gayety week of May 12. Harry Hastings's Big Show ends the season of burlesquers here May 19-24.

The warm weather has not affected the theaters a great deal. The closing of most houses will be almost simultaneous, with the exception of one or two.

DAN J. PACKINER.

SAN FRANCISCO

At the Columbia Frances Starr was presented by David Belasco in The Case of Becky May 12. She was given a pleasant reception, likewise her co., consisting of Charles Dalton, Albert Bruning, Harry Browne, Eugene O'Brien, Mabel Norton, and John P. Brawn. The engagement lasts two weeks.

The Alcazar specially engaged Justine Wayne to lead The Tale of Two Cities and opposite played Charles Waldron. The story was well staged in every respect and business was good. Miss Wayne has been engaged for two weeks.

The Cort had a family reunion Sunday night, May 11, when Eddie Foy opened in Over the River. He received flowers and made two speeches. His play pleased a big house and big business is predicted. Eleanor Kent is his leading lady and belongs to San Francisco, having been remembered as a noted choir singer in our churches.

The Savoy is presenting in motion pictures Frederick Warde's portrayal of Richard III.

The Orpheum has a good card in Don, the talking dog, introduced by Lonzy Haskell; The Top o' the World Dancers, Lester, the ventriloquist; Curzen Sisters, Hale Norcross co., Lydia Barry, Arnaud Brothers, and Julius Steger.

The Empress has Ten Arabian Hoo Loo, Mr. and Mrs. Mark Murphy, Westony, the pianist.

The Pantages offers Lasky's Hoboes, Six Tetsuwari, Days of '61, Violet McMillan, Ella Fondelier and Brother, Brooks and Noble, and Jack Prince, the ragtimer.

Alla Nazimova comes to the Columbia next week and Cecilia Loftus will be at the Orpheum the same time.

Senior extravaganzas, The Mischief Makers, given by the Senior class at the campus of the University of California. The three-act comedy was written by V. C. Gaines, of the class of 1913.

The Legislature has a bill before it to forbid pictures of hold-ups, shooting, and murders being thrown on the canvas.

Frances Starr is lending her aid to charity projects here and she will also lend her co. to any call for aid. She will mount platforms in four of the big stores and sell merchandise.

Tivoli will revive comic opera days. Doc Leahy, the manager of the Tivoli, returned from the East with a pocket full of contracts. When Johnny Comes Marching Home will be the first song play with which the Tivoli will start May 21. Stella De Mette will sing at this house. Rene Vivienne will be the leading soprano, Hon Bergere will be the leading soubrette, Sarah Edwards will do characters, John Phillips will be tenor, Henry Santry baritone, and Robert Pitkin will be the light comedian. Hans Linne, with the Woods people for a long time, will be the leader, and Edward Temple will direct the stage.

Ysaye and his son are creating some stir with their concerts.

A. T. BARNETT.

CINCINNATI

There are just two vaudeville bills to give a semblance of life to the dying season of 1912-1913, and when the curtains came down on these bills on the night of May 17 the theatrical season was over. Several of the theaters will open immediately for high-class picture shows, but the real interest in the Summer season will be found in the parks. It is, indeed, a pity that Cincinnati has never had a Summer stock such as other large cities support, and it is the opinion of the scribe that a Summer stock co. here would be a profitable venture.

The last bill at Keith's opened May 11 with Truly Shattuck as the headliner. Others were: Ben Deely and Marie Wayne, Julia Nash and co., Merrill and Otto, Equill Brothers, Gillette's Monks, Hopkins, Axtelle and co., the Arburs, Ethel McDonough, Frank Rae and co. This bill advertised as the Carnival Farewell programme drew big houses throughout the week.

The Empress had a good closing bill, headed by James J. Corbett, and comprising Marie Fitzgibbons, Onetta, Virnie St. Vincent co., and Count the First.

The policy of several houses has already been announced for next season. There will be but one burlesque house in the field, the new Gaiety, which will be opened the latter part of August.

The Standard will be closed, and the old People's, one of the most historic in the city, will be given over to pictures. The Olympic will go back to stock when the Holden Stock co. will be inaugurated. The Building Inspector has ordered a number of important changes made in the Walnut Street, and it is just possible that house will not be open next season. The Grand and Lyric will, of course, continue with high-class attractions.

It has not been determined what will be done with the big Orpheum up on the Hills, which has proved more or less of a white elephant ever since its construction three years ago.

Some excitement was evinced in professional and medical circles of the city when it was announced in the press this week that the advertised repeat performance of The Doctors had been called off. This play was given very successfully Feb. 27 by prominent non-professionals under the direction of Rachel Butler, recently of The Climax. It won the prize play contest instituted by the Woman's Club of Cincinnati during the past Winter, and proved to be a dramatisation of "The Career of Dr. Weaver," which has since been published, both play and novel written by Mrs. Henry Backus, of this city. The play was sensational in its revelation of conditions existing in private hospitals for the rich, and some of the characters of doctors and nurses were powerfully drawn. It was to be repeated May 20 for the Visiting Nurses' Association, but on account of the nature of some of its characters objections were raised by the superintendent of nurses in one of the hospitals here. Strenuous efforts were made to over-rule these objections by prominent literary and medical people, but to no avail. The play stands for sweeping reform in private hospital conditions, and shows the benefits politics would receive were there more doctor office-holders.

JOHN REDHEAD FROOME, JR.

NEWARK, N. J.

The Gentlemen from No. 19 was presented at the Shubert May 12-16. A three-act farce adapted by Mark E. Swaine from the French of Messrs. Kerozi and Barre, an excellent cast including Walter Jones, Charles Brown, Tom Graves, Robert Payton Gibbs, Donald Macmillan, E. D. Coe, Henry Bergman, Reynold Smith, Nannette Comstock, Frank Arnold, Millicent Evans. The comedy ran high in the first two acts, but became rather dull in the third act. This closes the Shubert season.

The Payton Musical and Comedy co. recently organized by Manager Joseph W. Payton made its debut at the Newark May 12, presenting The Circus Girl, and was greeted by an overflowing house. Manager Payton deserves credit for the co. selected, which is a trifle weak vocally, but with a little pruning this difficulty will be overcome. As a first performance of a new organization it was remarkable. The co. is headed by Stella Tracey, who scored a tremendous hit as La Favorite, sharing the honors with Miss Tracey, Mabel Estelle, who was borrowed from the Orpheum co., and, as Lorilla, was excellent, and was rewarded with applause and flowers galore. Ward De Wolf was extremely funny as Bizzo. Harry Hosch, also borrowed from the Orpheum co., was excellent as police inspector. Frank Payton looked mountainous as a terrible Turk. The others in the cast were: Harold Vizard, Wilfred Young, Charles Morrison, Harrison Glead, Lawrence C. Knapp, A. Herbert Brooke, C. R. Sherlark, W. Drake Smith, J. E. Averell, Lotta Gale, Henrietta Lee, Mark Willard, and Lucille Gardner. The advance sale is large, and all indications promise that the new Payton organization will be a tremendous success all Summer. Next week, The Three Twins.

The Payton stock co., which is still crowding them at the Orpheum, presented The Great Divide May 12-17. Mabelle Brownell as Ruth and Clifford Stork as Ghent were excellent and gave artistic performances. Jessie MacAllister, who has rejoined the co. after a year's absence, was most cordially received as Polly Jordan. Others in the cast were: Louis Leon Hall, Arthur Jarrett, Edmond Soraghan, Joseph W. Girard, Robert Livingston, Lee Sterett, William Currier, S. K. Fried, and Sadie Radcliffe. Next week, Woman's Way.

GEORGE S. APPLEGATE.

NEWS of OTHER CITIES

BROOKLYN

With an elaborate production of Mimosa dur-ing the first half of the week, May 12-17, mem-bers of the Aborn Opera co. made their way into great favor with the patrons of the Academy of Music. The offering for the latter part of the week was Martha, which was splendidly sung by the members of the popular organization.

The New Brighton celebrated the fifth anniver-sary of its opening with an all-star vaudeville programme. Among the most prominent enter-tainers were: Gertrude Barnes, Bert French and Alice Ellis, Charles Fanny and Fred C. Van, Frank Mullane, A. O. Duncan, Charles Havel and Valeska, with their one-act farce, Monday.

Patrons of Keith's Orpheum were treated to an excellent variety of vaudeville. Bobbie Bar-ker and co. in The Song of the Heart won the headline honors with ease. Vinie Dale, Tony Hunting and Corine Francis, Bobbie Gordon, McConnell and Simpson in The Right Girl, Swor and Mack, Valeska Suratt and co. made up the well-balanced bill.

Spring Carnival week at Henderson's Music Hall, Coney Island, was headed by the Courtney Sisters and a long list of headline acts, includ-ing Cargill and Gillette, Bernard and Weston, Nina Whistler, Ray Dooley and others.

Keith's Bushwick closed its season with an excellent coterie of attractions, including Jack Kennedy and co., Isabelle D'Armond and Frank Carter, Al. Barno's College Bulldogs, John F. Conroy and his Diving Girls, and the Avon Come-dy Four.

David Warfield triumphed over capacity audi-ences at Teller's Broadway. The return of Peter Grimm made a lasting impression on the patrons of that playhouse.

Emma Trentini, with her Manhattan co., pleased Brooklyn theatregoers with her produc-tion of The Firefly.

An interesting feature of the bills at Keith's Orpheum and Bushwick theaters was the intro-duction of city officials in the talking pictures. Mayor Gaynor, Police Commissioner Waldo, Fire Commissioner Joseph Johnson, and Street Commissioner Edwards were introduced as the speakers.

J. Lenoy Davs.

JERSEY CITY

Madame Sherry was a fine card at the Majes-tic May 12-17 to good patronage. Bernice Mc-Cave as Yvonne was capital, with a great sing-ing voice, and her many encores were well earned. She is also a competent actress. Ida Mae as Catherine was impressive—in voice and acting—and was one of the hits of the produc-tion. Maude Irving as Lulu was also very good. Jo Smith Marks, George Beanes, H. E. Denton, Mae Phelps, James Daritz, Edward Elkas, and a large chorus contributed greatly. Seven Days May 19-24.

St. Elmo was well done at the Academy of Mu-sic by the Academy Stock co. May 12-17 to crowded houses. Clever work by part of Ben Tazmart, Mary Louise Malloy, Bessie Shaldon, Charles Riley, E. D. McMillan, and others. The Peddler May 19-24.

Vaudeville of a cyclonic order prevails at the Orpheum. Harry Jolson is one of the biz cards. Stevens and Howard, dancers, have an act alto-gether out of the ordinary. Giovanni Molasso and four girls do a great musical act, but the real act on the bill is by Maurice Wood, an imitator of worth. Season closes here May 24.

Crowded houses prevail at the Lee Cabin and Jersey Airdome, where good bills are offered by the Americans, a biz musical act; Jones and co., Three Colettes, Jeannette Spellman and York, and Wellman, with daily change of new moving pictures.

The Talbot at the Broadway, Bayonne, May 12-17, to great business. The two principal parts are well done by Mr. Sucur and Miss Elliott. Camille May 19-24.

Headline act at Bayonne Opera House May 12-17, Lalla Shotini and her Trained Lions and co. of thirty people. The other acts on the bill include Milbridge, Connolly and Glass.

The members of the Hudson Stock co., of Union Hill, to excellent advantage in The City May 12-17 to packed houses. Anne Murdock was fine as Cicely Rand, and did real work. War-ren Munsell as Hannock, James Morley as the Elder Rand, George Marjorini as Rand, Jr., Anna Bates as Mrs. Rand, Kitty Brown as Teresa, George Howell as Voorhees, Elizabeth Lane as Eleanor, Doug Somp as Donald, Eliza-beth Wade as Susan, Patsey McCoy as the coach-man, and Henry Pearing as the butler, rendered good aid. Get-Rich-Quick Wallingford May 19-24.

Buffalo Bill's Wild West and Pawnee Bill's Far East drew two big crowds May 13, and gave a fine performance. Ringling's Circus May 15.

Through the kindness of Manager Frank E. Henderson and Eva Tanguay the children of the Home of the Homeless, in this city, engaged a performance afternoon of May 8 at the Majes-tic of Eva Tanguay and her cyclonic vaudeville co.

The Broadway, Bayonne, is booked up to May 31, with the Broadway Stock co., when the season will probably end with The Masked Way.

The Academy Stock co. at the Academy here will end season May 31, having been here since Labor Day. Arrangements have been completed to move the co. up to the Berzen Airdome in repertoire for the Summer season.

"Butts" Fazin, who has a reputation in the profession from Maine to California, is arriving at the Hudson, Union Hill. This is in answer to a number of queries as to the whereabouts of "Butts."

Ida May, who plays the part of Catherine in Madame Sherry now at the Majestic here, cele-brated her fifteenth birthday after the perform-ance May 15, when a number of her New York friends attended the show. Harry Fernson, Miss May's husband, was the toastmaster.

Walter C. Smith.

ROCHESTER, N. Y.

The Road to Yesterday May 12-17 did good business at the Lyceum. The Million May 12-17 pleased capacity at the Shubert. No Mother to Guide Her May 10-17: good co. and business at the Baker.

Never in the history of the Manhattan Stock co. in Rochester has any co. started a season with favor more quickly won or with praise more general. Anna Meredith, Marie Brown, Ona Waldron, Ina Brooks, Maud Eburne, Maud Davies, Brandon Hurst, Emmett C. King, Thomas V. Emery, Ernest Cossart, Antonio Mo-reno, and Frank J. Gerbach have all come in for praise individually as well as for their ar-tistic ensemble work and efforts.

No Mother to Guide Her May 10-17 cast by the Premier Stock co.: a large audience was car-ried on the top wave of excitement during the acts.

A good bill of vaudeville and motion pictures was given May 10-17 at the Family. The fol-lowing acts are seen: Pons and Pons, featuring the "world's strongest woman;" Ed Loob, "the country kid;" the Strolling Players, Blanche Buford, comediennes; "Noddles" Fe-gan, king of the newsboys; Jess Edwards and her Pomeranian Bolly dogs.

At the Gordon Photoplay House May 12-14 The Dead Secret was offered as the feature film.

At the Victoria, Genesee, the Grand, and the Pittsburg Hall, good moving picture theaters. May 10-17 to capacity.

The Malediction, a three-act drama, based on an incident in the Spanish-Mohammedan Wars, was successfully presented May 12, 13 in St. Joseph's Hall by the Dramatic Club of the C. Y. M. A.

William Courneen, a Rochester boy, who has made good on the legitimate stage, is visiting at the home of his mother here, having just closed a very successful season in stock at the head of his own co. Robert Hogan.

ALBANY, N. Y.

Blanche Bates scored a brilliant success by her clever acting in The Witness for the De-fense at Harmanus Bleecker Hall May 12. The star was supported by Frank Kemble Cooper and a most capable co. of players. Business was up to the capacity.

The Lytell-Vaughan Stock co. gave fine per-formances of The Traveling Salesman May 15-17. Next week, Mother.

At the Grand Mutt and Jeff in Panama May 12-14, with Roger Gray, Louis Merkle, and Miss Bonfonti Russell in prominence, drew packed houses. Bessie Abott and her talented co. of associate singers gave delightful perform-ances of Robin Hood May 15-17, drawing crowd-ed houses during the engagement. Next week Manager Robinson will inaugurate a season of high-class vaudeville attractions at this house for the Summer months.

Proctor's offered a good bill this week, in-cluding Belle Meyers, Jane Weir and co., Mer-maids Fitzgerald and Odell, and May Sunder-land. Packed houses ruled.

Dr. G. K. McDonald, electrical expert; Edith and Mayne, Harry Hart, Marie and her Dancing Boys, and George Monroe and co. were at-tractive features at the Colonial.

Miss Jane Moeller has been especially engaged to play the ingenue role of Bess in Mother, which will be produced by the Lytell-Vaughan Stock co. at the Hall next week.

Madame Yolande Mero, the Hungarian pian-ist, and Herbert Witherspoon, bass soloist of the Metropolitan Opera co., appeared before a large and cultured audience at the Hotel Ten Eyck May 12. G. W. Hamrick.

BUFFALO

The Country Boy presented by the Bonstelle Stock co. at the Star May 12-17 drew capacity houses. Cortlan Giles is a capital Tom Wilson. Jane in the hands of Miss Bonstelle is especial-ly good. Salvation Nell 19-24.

Get-Rich-Quick Wallingford was very popular at the Teck May 12-17. Fred Eric made his first appearance as leading man of the co. Cecil Yapp and Edna Baker also appeared, the latter in the leading feminine role. Alias Jimmy Val-entine May 19-24.

St. Elmo was the attraction of the Baldwin-Melville Stock at the Majestic May 12-17 and drew a heavy patronage. The Rejuvenation of Aunt Mary May 19-24.

Shea's May 12-17 was filled to the doors, at-tracted by Lillian Russell. Ben Welch is al-ways a favorite, as also is Frank Byron and Louise Langdon. Others who pleased were Minnie Allen, Muller and Stanley, and the Stanley Trio. The bill was good from star to finish.

The bill at the Academy May 12-17 was well balanced and interesting. Mysterious Eva head-ed the bill. She shared honors with June Rose and co. in The Country Editor.

J. W. Barnes.

SEATTLE

At the Metropolitan Chauncey Olcott, sup-ported by a capable co., appeared in The Isle of Dreams May 4-10, matinees May 7-10, which was thoroughly enjoyed by audiences averaging good business. Mr. Olcott was given a very cor-dial reception. The play makes a strong ap-peal, and is one of unusual charm.

The attraction at the Moore was Nat C. Good-win in Oliver Twist May 4-7, matinee 7, which drew fair business. The play was pre-sented in a realistic manner by an efficient co., Mr. Goodwin scoring in the role of Fagin.

At the Seattle The Squaw Man May 5-11, mat-inees May 8-11, was given a good presentation with John C. Livingstone in the title-part, who invested the role with skill and finish. Claire Sinclair was exceedingly clever in the role of Naturich. James Gur-Usher was convincing as Cash Hawkins. The attendance ranged from mo-dium to capacity houses.

At the Orpheum Gus Edwards's Song Review and vaudeville May 4-10.

At the Pantages's Mother Goose Girls and vaudeville May 4-10.

At the Empress Jimmy Britt and vaudeville May 4-10.

Al. Barnes's Circus May 5-7 drew a large at-tendance at its performances.

Benjamin F. Messerver.

SPOKANE

Lyman H. Howe's Travel Festival Pictures were shown May 8, 9 at the Auditorium, and proved to be among the best moving pictures ever exhibited in Spokane. Chauncey Olcott May 11, 12. Freckles 15. John Drew 16, 17.

The stock players never showed to better ad-vantage than in The Girl in the Taxi week end-ing May 10 at the American. Record crowds remited nearly every day. Frank Darien as Bertie Stewart and Anda Dne in the title-role did splendidly. The show closed the season at the American.

Henry Hall, leading man of the American Stock co., has secured a Summer lease on the Brecheels in San Diego, Cal., and will go there next week. Several of the local co. will join him. Frank Darien, the juvenile man, already has signed. Mr Hall will open a sixteen weeks' run June 15, and will organize and manage his own co.

Joseph Bunnell has started construction of a splendid theater building at Tonnenish, Wash. The structure will be 46 x 80 feet, and will seat 700. Road shows will be offered.

H. R. Potterry is traveling ahead of the Al. G. Barnes's Circus, which showed in Spokane May 16, 17.

H. G. Bowen, director of Bowen's Band, has gone to Toronto, Canada, as the representative of the Spokane local at the annual convention of the American Federation of Musicians, which opened May 12.

May 9 was Elks' night at the Pantages's, and 400 members of the lodge were present.

W. R. McCrea.

PROVIDENCE, R. I.

The third and last week of the grand opera season was brought to a successful climax at the Providence Opera House May 12-17, with the Aborn English Opera co. in excellent per-formances of Lucia and Cavalleria Rusticana. The work of the soloists in the principal roles was especially commendable, and brought forth merited approval from good houses.

The Undying Story of Captain Scott will be appropriately described May 19-24.

The Empire Players entered into the last week of the most successful season of stock that the house has yet enjoyed with a fine performance of Friends May 12-17. Starting Monday May 19 continuous performances of Kinemacolor and moving pictures will predominate for an indefi-nite period.

The Passing of the Third Floor Back was most successfully portrayed by the Albee Stock co. at Keith's May 12-17, catering to capacity houses throughout the week. The work of Fer-ton Churchill stands out prominently as a fea-ture of the performance. Pomander Walk May 19-24.

A word of praise should not go far amiss for the excellent manner in which the Empire Play-ers have rendered the various roles allotted to their care during the long stock season that has recently come to a close. The cast in general have worked in unison, extending their best ef-forts toward a true conception of their char-acters throughout the season with the final re-ward of giving the Empire the best season of stock that the house has ever known. The best wishes of the patrons of Farm go with them during their Summer vacations.

H. P. Hyland.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President

DANIEL FROHMAN JOHN DREW

AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training-School for the Stage

Connected with Mr. Charles Frohman's Empire Theatre and Companies

SUMMER TERM

For Catalogue and information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York

THE NATIONAL CONSERVATORY

OF

DRAMATIC ART, ELOCUTION and ORATORY

OPEN THE YEAR ROUND UNDER THE DIRECTION OF **F. F. MACKAY**

Special Attention Given to Course for Teachers of Elocution and Physical Training.
Actors Coached in Special Characters and All Dialects.

OFFICE HOURS, FROM 9 A. M. TO 5 P. M.

Summer Class Opens June 30 for Six Weeks' Term.

Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE FOR TO-DAY AND TO-MORROW

THE ART OF ACTING by F. F. Mackay

will live; the principles this book holds have made for artists in the past and to-day—why not you? "There is no old or new school of acting—only good or bad actors." KNOW the Technique.

ALVIENE SCHOOLS OF DRAMATIC ARTS

and Allied Schools of Acting

DRAMA AND ORATORY | OPERA AND SINGING | STAGE-DANCING

ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO. and their Public Performances assuring New York Appearances and Engagements.

Claude M. Alviene, President, and a Faculty of twenty-four prominent instructors. Write for infor-mation (mention study desired) and illustrated catalogue, "How Thousands of Celebrated Actors and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Courses now forming. 20th year. Beginners and advanced students accepted. Address as above to

SECRETARY, SUITE 11, GRAND OPERA HOUSE, 399 W. 23d STREET, NEW YORK

THE ALDEN SCHOOL OF ACTING

EXCLUSIVELY

For Students desiring to adopt the Stage as a Profession

Under Personal Direction of Mr. Lester Alden

Producer and Director of Chicago's Players' Club. Students may enter any time

Write for Prospectus.

DR. A. T. GROVE Registrar 303 Kimball Hall, Chicago

TEACH YOURSELF

THE ART OF EXPRESSION

3 MONTHS COURSE 3 DOLLARS

Dramatic Art and Oratory

For Information Address

ROBERT DOWNING CORRESPONDENCE SCHOOL

CENTREVILLE, MARYLAND

GET ON THE VAUDEVILLE **STAGE**

I tell you how! Fascinating profession for either sex. Big salaries. Experience un-necessary. Splendid engagements always waiting. Opportunity for travel. Theat-rical agents and authorities endorse my methods. Thirty years' experience as manager and performer. Illustrated book "All About Vaudeville" sent FREE. Frederic La Delle, Sta. 62, Jackson, Mich.

MR. PARSON PRICE Voice Culture

Speaking and Singing. Teacher of Julia Mar-lowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager.

SEND FOR CIRCULAR.

3 West 29th Street, New York

REGINA WEIL DRAMATIC ART Singing-Coaching

Highest Endorsements. 2010 7th Ave. Phone 1199 Morn.

ST. PAUL

The Wright Huntington Players scored an unequivocal success in their opening bill, The Deep Purple, at the Metropolitan May 11-17. It was benefit week for the Policemen's Benevolent Fund, and unusually large audiences were in attendance. Twelve of the eighteen boxes were occupied at nearly every performance. Three or four curtain calls were the rule after every act. In a neat speech Mr. Huntington thanked the audience for their kind receptions of his co., and gave an outline of his plans for the season. The players will appear in The Scandrift May 18-24, and Alias Jimmy Valentine May 25-31. John Drew comes June 8-7.

Orpheum acts May 11-17 appeared in order named: Three Melvins, talking pictures. Moran and Wiser. Dorothy Harris. Puss in Boots. Bixley and Lerner, and the La Grohs.

Empress offered Passenger Wreck. Palace Quartette, Bennett Sisters. Joe Birnes, and White's Comedy Circus.

Grand closed its first season of burlesque with two performances of Wine, Woman and Song May 11.

The musical organization which will alternate between the Twin City Shubert theaters will make its headquarters in St. Paul, where the members will make their homes for the Summer, and each new piece will be rehearsed and produced here. The dramatic end of the combination will make its headquarters in Minneapolis. All of the productions will be built at the Minneapolis Shubert by the same crew. P. C. Priest, popular manager of the St. Paul Shubert, will be transferred to the Minneapolis house for the Summer. The management of the musical co. and the St. Paul theater falls to W. F. Cullen, a veteran. Mr. Bainbridge will spend his time between the two cities, acting as general manager and publicity promoter. The musical co. will open the season in St. Paul May 25, with The Belle of New York.

St. Paul's introduction to the dramatic co. will be June 1, when Nobody's Widow will be presented. All of the musical productions as well as the dancing numbers will be staged by George V. C. Lord. The dramatic shows will be produced and staged by George Le Soir.

Charles C. Perry, assistant treasurer at the Orpheum during the past season, will occupy that position at the Shubert during the Summer.

It now appears that the policy at the Twin City Scott and Shubert houses will remain unchanged next season. Within the Law is an early booking at the Shubert.

JOSEPH J. PFISTER.

OMAHA

The theatrical season here is about over, the Brandeis and the Boyd both being dark. The principal event of the week is the announced sale of the Boyd by the family of the late Hon. James E. Boyd to a syndicate of local capitalists. This theater is controlled by the Shuberts and the lease does not affect the management in any way.

The bill at the Orpheum week of May 11 included Madame Gravetta-Lavendre and co., Ward Baker, Hugh J. Emmett, Miller and Lyles, The Eternal Waltz, and Wolpert and Paulan. This is the closing week of the season at this theater and in general it has been quite a successful one.

School Days is on at the Hippodrome, where the attendance is fairly good.

The Girl Review is the musical offering at the Krug.

Miss Charlotte Van Wickle, of York, Neb., joined the Everywoman co. here for a Summer engagement, taking the part of Conscience.

J. RINGWALT.

PORTLAND, ORE.

John Drew in The Perplexed Husband and Rose Stahl in Maggie Pepper divided the money-paying week at the Heilig May 5-10. Moving pictures follow in Rainey's African Hunt Pictures and Pilgrim's Progress.

East Lynne was nicked as the farewell bill of the Bakerolians, but weather permitting the season has been extended to include Mary Jane's Pa, with Mayo Methot in the name part. Manager Baker is negotiating with Kolb and Dill for Summer engagement after the stock season.

Maribel Seymour, the ingenue of the Baker Stock co. for several seasons, was married last week to John Hogarty, business-manager for the Chauncey Olcott co.

The Lyric is given over to musical comedy by a new co., the present attraction being Cinderella. The co. includes Guy Woodard, Pritzie Guy, Paul Stanhope, Vera Alwyn, Billie Gustow, and William McMurray.

The Orpheum, Empress, and Pantages scored a big week, presenting high-class vaudeville.

JOHN F. LOGAN.

DES MOINES

The Blindness of Virtue May 15, 16 at the Berchel.

Under Two Flags closed the Princess Sunday night, May 11.

Continuous vaudeville at the Majestic, Bill for first half of week, Sunday matinee, May 11, headed by Hill, Cherry, Hill. Other acts are McFall's Dog-Monkey Circus, Walter McMillan, Ida Chester, William Lawler, Marion and Deane. For three days, beginning Thursday, U. S. Mail Quartette, the Great Westin and co., Eddie Miley and O'Neil Twins, Bernard Carmen, and the Cornells.

With the closing of the Princess this week, and what is probably the last booking at the Berchel, Des Moines will be left to the Majestic and picture houses.

Theatrical business in Des Moines has been very satisfactory this year. The Berchel and the Princess are closing to one of the most profitable seasons since their opening, four years ago.

Elbert and Morrison is the name of a new firm whose principal business is the buying, dealing, and producing of pla... Mr. Elbert is of the firm of Elbert, Getchell, and Mr. Morrison is the dramatic director of the Princess.

Little Hip, the baby elephant at the Majestic last week, created no little excitement on the streets selling newspapers for Des Moines *News*.

A. Blank, owner of the Casino, has purchased the Star, and will remodel it and convert it into a five-cent moving picture house.

A. KOHN.

SPRINGFIELD

Rex Underwood, a former resident of this city, appeared in recital May 9, assisted by Miss Helen Stanley, of Chicago-Philadelphia Grand Opera co., and Mr. Lawson on piano, to a crowded house, at the Chatterton. Miss Stanley and Mr. Underwood won the favor and applause of the music lovers of the Capital City by their clever work. Miss Stanley in singing the aria "Butterfly," by Puccini, showed that she is a singer worthy of the great airplane she was given. Mr. Underwood in rendering "Souvenir de Moscow," by Wieniawski, on the violin stamps him as one of the clever artists of this country. This closes this house for the season.

Progressive vaudeville at the Majestic is a winner and business is immense. The bill offered May 4-10 was made up of Sophie Tucker as a headline. This is her first appearance here and she gained instant popularity. Musical Conservatory, a sketch used by four black-face artists, was without a doubt the best twenty-minute comedy ever offered here. Marr and Evans, De Witt Young and sister, Killilan and Moore, Towle and Moore, McCormick and Wallace, Ethel May, and Majestic Musical Four completed a fine bill.

The Empire Stock co. presented week May 5-10 The Forged Will, a play burlesqued, to good business.

Moving picture business good at the Gaiety. First run pictures to fine business. The Artist's Great Madonna, by Vitagraph co., was the feature film of the week and proved a business getter at the Vaudetta.

Business at the Lyric was good. Excellent line of photoplays to large attendance. The Little Tease by the Biograph co., was the feature film of the week.

Photoplays to good business at the Capital, Amuse-U, Grand, Savoy, Royal, Casino, Lincoln, and the Star.

It is reported that Alardt Brothers, lessees of the Majestic vaudeville house, have gained control of the Chatterton Opera House from the Shuberts.

E. TOMPKINS.

INDIANAPOLIS

My Friend from India, the second play put on by the Murat Stock co. at the Shubert Murat May 12-17, was of particular interest owing to the professional debut of Mignon McGibeny, of this city, a young girl well-known here, who has made a name for herself as an amateur of much promise. Miss McGibeny made a charmingly girlish Gertie Underholt, youngest daughter of the Kansas City pork packer, and showed ease and assurance rare in a beginner. Her future is bright and promising. James A. Bliss as the packer, Susanne Willis as the German maid, Joseph Tanner as the barber, and Raymond Van Sickle as young Underholt, carried the burden of the fun to success, assisted by Elsie Herndon Kearns, Emily Calloway, Clare Summers, Phillip Lord, Ernest Wards, Thomas Rolfe, and Theodore Doucet in less important roles. Such a Little Queen May 19-24.

The final week at Keith's May 12-17 was a good one that left a pleasant memory of the season that is past. Mlle. Simone De Beryl, Three Du For Boys, Horace Wright and Rose Dietrich, Mr. and Mrs. Jimmy Barry in The Rube, Ed. Morton, Royal Lunatic Bakers, Flying Wards, Emily Darrell and Charles Conway, Musical Johnsons, and the Idalia Troupe made up a festival bill full of variety, each act of which scored heavily. Keith's opened May 19 with popular Summer vaudeville and pictures, with three performances daily with seats at 10 cents.

The Holden Players closed a successful season at the Colonial May 12-17, with a double bill At Grigsby's Station, by Barclay Walker, of this city, based on James Whitcomb Riley's poem, "Out at Old Aunt Mary's," followed by the farce, The Circus Girl. The co. held receptions after the matinees and the last performance Saturday night, at which different members of the co. acted as host and hostess.

Empire's opened their third season of Summer vaudeville and pictures May 12.

Lucille Spinney, who has gained great popularity as leading woman of several stock cos. here in the last five years, ended her stage career when the Holden Players rang down the curtain for the season at the Colonial May 17. Miss Spinney has decided to go to California to live, where, at San Diego, she will open a mission tearoom. On her way West she will visit a cousin on a Wyoming ranch.

Many box parties were given opening night at the Murat and throughout the week in honor of Mignon McGibeny, who made her first professional appearance with the stock co. in My Friend from India.

PEARL KIRKWOOD.

ATLANTIC CITY

Though the new Cohan and Harris production of Winchell Smith and Victor Mapes's comedy, 6 Washington Square, is booked here as its first time on any stage, the opening performance Monday night, May 19, was the fifth actual appearance of the co., headed by Taylor Holmes, Hartford being the opening city.

Only full weeks will be played at the Apollo from now until September. The first attraction under this arrangement will be 6 Washington Square. This will be followed by All Aboard, the new musical comedy of Lew Fields, and this by the engagement of David Warfield. Warfield's engagement will be the first ever played here by an actor of his prominence, and his first local appearance since he opened at Young's old pier in The Music Master.

All Aboard is announced as a "panorama musical extravaganza in two acts," and will number in its cast besides Lew Fields, George W. Monroe, Carter De Haven, and many others.

Kinemacolor pictures of the Panama Canal and the Balkan War attracted unusual interest at the Apollo during the week of May 12.

ARTHUR G. WALKER.

PATERSON

Despite the fact that we have 25,000 people unemployed, owing to the silk strike, business continues good at all of the theatres now open. The picture houses cannot complain either, as they are all liberally patronized.

Manager Frank Fabrinkle, formerly one of the managers of the Opera House Stock, transferred his base of operations to the Empire May 12. The co. will be known as the Empire Players, and prove to be one of the best co. of stock players ever offered here. The opening bill was A Butterfly on the Wheel, which was well staged and capitally acted. Stage Director E. G. Edwards certainly used good judgment in casting the co. Carol Arden as Peggy Admaston, Frances McGrath as Lady Attwell, Fred C. House as Lord Hierdine, Willard Blakemore as Roederick Collingwood, and Daniel Hamilton as George Admaston made decided hits. The following members of the co. rendered very capable support: Walter Woodall, Chas. Hatfield, Perry B. Whitham, Horace Winter, Cecil Mills, and Helen Young. The Woman is underlined May 19-24.

At the Majestic the usual vaudeville and picture bill of May 12-17. The Penalty, a new dramatic playlet, from the pen of John B. Fitzgerald, of Newark, was presented for the first time by May Larden and co. The co. proved to be William McPeek and Joseph Delaney, former members of the Opera House Stock, who pleased with their efforts. The running time is twenty minutes and deals with the meeting of a burglar and his daughter unexpectedly in a house he intended to rob. The story and work of the co. pleased.

The Opera House offered a very attractive vaudeville bill May 12-17. The following made up the list: Ring Williams and co., Heirn and Bayar, Doris and Dart, the Cromwells, the Magees, Hardi Gibson, Rhea Keane co., Seymour, Dempsey and Seymour, Emma O'Neil, Miller and Bempost, Conway and Wagner, and Kathryn Harter.

Ringling Circus showed to crowded tents May 16. Performance pleased.

R. E. Graham, Jr., spent several days in town last week renewing acquaintances. He made many friends here last season while a member of the Empire Musical Stock co.

The St. Joseph Operatic Society presented Miss Dolly Dollars May 12, 13 at the Lyceum to large and fashionable audiences. Helen McCrystal, Edward McNamara, Mary McLean, and Francis Porter appeared to advantage. The hit of the performance was William B. Bryant as Percy Doolittle. Before locating here with the *Press* Mr. Bryant was a citizen of Brooklyn, where he was well known in amateur dramatic circles.

JOHN C. BUSH.

HUNTER BALTIMORE RYE

THE AMERICAN GENTLEMAN'S WHISKEY

Sold at all first-class cafés and by Jobbers.
WM. LANAHAN & SON, Baltimore, Md.

"A WORLD-WIDE CIRCULATION"

THE ERA The Oldest and Most Influential Theatrical and Vaudeville Journal ESTABLISHED 1837

THE "ERA" BUILDINGS, 5 Tavistock Street, STRAND, LONDON, W. C.

3,000 Advertisements appear every week in "THE ERA"

Subscription Rates: One Year, $8.00; Six Months, $4.00; Three Months, $2.00. Professional Advertisements, 6/ per inch, single column.

THE ERA is sold by S. Chargel, N. E. corner of Broadway and 40th Street, and at Brentano's

American Artists visiting England use THE ERA Offices as their permanent London address. Inquiries and communications may be sent to

"THE ERA," P. O. Box 492, New York City

THE ENGLISH PROFESSIONAL JOURNAL

Circulation guaranteed to be larger than that of any English paper devoted to the Dramatic or Vaudeville Profession. Foreign subscription, 17s. 4d. per annum

THE STAGE

New York Agents: PAUL TAUSIG, 104 East 14th Street, and SAMUEL FRENCH & SONS, 28-30 West 38th Street.

Artists visiting England are invited to send particulars of act and date of opening. THE STAGE Letter Box is open for the reception of their mail.

16 York Street, Covent Garden, London, W. C.

Special System of Banking for Traveling Public

No matter where you go—a Transient Savings Account is available. No trouble or delay when in need of money. Write for Booklet D.

FIRST NATIONAL BANK, PITTSBURG, PA.

Established 1863. Capital and Surplus, Two Million Dollars.

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4136 Bryant

12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES. LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays, Paper, Scenery, Joke Books. Catalogues Free! Free! Free!

SAMUEL FRENCH, 28 West 38th Street, New York

SPECIAL SUBSCRIPTION

To introduce THE MIRROR to our readers, we will send the paper for three months for 50c anywhere in the U. S., and 75c anywhere in Canada, strictly cash with order.

This introductory offer is made only to new subscribers never before on our books, and must be sent direct, not through any agent.

REMIT U. S. STAMPS, OR POSTAL NOTE

ALWAYS READY

To refer to or read

THE MIRROR

in a

MIRROR BINDER

Sent by mail for 75c

THE NEW YORK DRAMATIC MIRROR
145 West 45th St., N. Y.

AMUSEMENTS *the* COUNTRY OVER

ALABAMA.

BIRMINGHAM.—JEFFERSON: Cincinnati Symphony Orchestra 5-7 pleased fair houses. Treble Clef Club 13, 14.——AMUSE-U: Bill for week 12: Mitzie Adimont, Rube Murry, the Two Sheeks, Church Sisters, motion pictures; capacity. —— MAJESTIC: Week of 12: Williams, Thompson and Copeland, Fred St. Onge Troupe, Rice and Franklin, Honors and Le Prince, Richard Hamlin, motion pictures.——BEST: Week 12: The King, Murray Jones's Musical Comedy co.; good business.——Work on the new Lyric has been suspended owing to legal complications between the owner and contractor. This beautiful house will cost $350,000 when completed, and it was planned to open it in the Fall, but unless the courts decide at once on the pending litigation, this time will have to be extended. The Lyric will be devoted to vaudeville, and will play seven acts of Keith time. The management of the Orpheum has not yet announced its Summer policy, but rumors are rife that stock will be put on at the Bijou, tabloid at the Orpheum, and vaudeville at the Majestic, all of which houses are controlled by Jake Wells. The Majestic has always played vaudeville until recently, when tabloid was inaugurated, but it is quite evident that the public is hungry for vaudeville, and this week to celebrate its return, the house is playing to its full capacity.

CALIFORNIA.

OAKLAND.—MACDONOUGH: Fine Feathers 5-7; fine production with all-star cast; capacity house at every performance. Eddie Foy in Over the River 9, 10; fine attendance.——LIBERTY: Franklyn Underwood and Frances Slossom, assisted by Bishop's Players, presented The Dawn of a To-morrow 5-11; play well presented; business very good.——COLUMBIA: Dillon and King in Chums 4-10; fair performance, to usual attendance.——ORPHEUM: Fine bill 4-10; headed by Belle Baker; attendance very satisfactory.

MODESTO.—MODESTO: Fine Feathers 9; house almost sold out at writing.——ISIS: Dick Wilber co. in Old New Hampshire pleased good-sized audience. —— DREAMLAND and STAR: Moving pictures; good business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Frances Starr in The Case of Becky 5 pleased capacity. Nazimova 12.——BURNS: Dark 12. Yeaye, violinist, 23.——EMPRESS: S. and C. 7-9 and 14-16; fair attraction, to good business. Romany Grand Opera co., Halliday and Carlin, Rita Redgield, Stone and Wander, Moore and Young, McConnell and Austin.

CONNECTICUT.

NORWICH.—DAVIS: The Rose Maid was sung 12 to a crowded and most enthusiastic audience; the co. was a fine one; principals clever and chorus large and tuneful; the dancing was exceptionally good. Excellent vaudeville, headed by Rolfe's Colonial Sextette and interesting pictures made up the bill for the remainder of the week, to crowded houses.——AUDITORIUM: Kinesnacolor pictures week of 12, feature picture being The Durbar, with some good vaudeville; large audiences.——BREED: Usual fine pictures and illustrated songs; business good.

WILLIMANTIC.—LOOMER: An American Citizen 13; presented by senior class Willimantic High School, to large and representative audience; the fine acting of the pupils measured very close to professional standards. Mutt and Jeff in Panama 17. Talking Pictures 19, 20.

WATERBURY.—POLI: William Faversham and co. in splendid production of Julius Caesar 12 filled the house with a well pleased audience.——JACQUES: The Poli Stock co. in The Million 12-17, with James Devine in the role of Frank Porter; capacity houses.

GEORGIA.

MACON. — GRAND: Johnny Wise 5-7 delighted good houses; vaudeville: Marlio Trio, splendid; Pollard, billiard comedian, good; Payne and Lee, scored; Harry and Augusta Tuprin, very good.——PALACE: Aureiman, impersonator, fine; feature pictures and good music.——MAJESTIC: Musical comedies, Under Red Lights, very good; Messenger Girl, fine; Well Sick Man, very clever; pictures and music, good as usual.——LYRIC: Billy Boyd, blackface comedian, all to the good. C. W. Park co., under tents, to large crowds.

ROME.—ELITE: Moving pictures and Mabel Paige co. in following playlets; My Dear Old Chum 5, Taming a Husband 6, For Her Father's Sake 7, Ongoing Hubby's Eyes 8, A Thief in the Night 9, His Lordship the Burglar 10; packed houses daily.

ALBANY.—RAWLINS: Dark for season.

IDAHO.

BOISE. — PINNEY: Carl Milton Beecher, pianist, and Elias Bredin, tenor, appeared in Concert 9; artistic recital given under the auspices of the Boise Choral Society, to fair business. Madame Lillian Nordica 14 (matinee only). One Hundred Years of Mormonism (moving pictures) 12-14. Nazimova in Bella Donna 21. Freckles 23, 24.

ILLINOIS.

URBANA. — ILLINOIS: Die Goldene Eve April 30; German production; pleased German citizens of the Twin Cities and students of German in the University of Illinois. Mr. and Mrs. McElroy Johnston, of the musical faculty of the University of Illinois, gave their farewell concert 30 to good house before leaving to resume their work in grand opera. University of Illinois Glee and Mandolin clubs gave annual home concert 10 in Illinois Theater. During the past year the Illinois has given a line of productions which have been of the highest class, and the patronage has been generally good. The house has had an uncertain career for the past five years, but is now well established. The University of Illinois with its 4,000 students offers large audiences to standard productions. Madame Johanna Gadski gave a concert 9 to a large audience in the university auditorium. The University Interscholastic Circus 17, a large open air circus imitation, on Illinois Field, is a special for much amateur theatrical talent, and attended by crowds estimated from 5,000 to 8,000 persons. Chanlet of Pan will be staged soon by two literary societies of the university. Bruno Steindel Trio and three members of the Chicago Operatic Quartette gave a concert 12 in the university auditorium as closing number of Star Course. A new moving picture house is announced for Urbana this Summer, and an especially attractive front will be built. Chick Sale, an Urbana boy, now in vaudeville, will spend several weeks in England this Summer.

CHAMPAIGN.—WALKER OPERA HOUSE: Miss Nobody from Starland has closed very successful run. Vaudeville resumed 12-14, with the Victoria Four, Harry Sauber Godfrey and Henderson, and De Witt Young and Sister. Majestic Musical Four, Ed. Latell, Pritzkow and Blanchard, and Dio's Funny Animal Circus 15-17. This latter bill will cover the University of Illinois Interscholastic, which brings large crowds of high students and other visitors to Champaign and Urbana.——LYRIC: Pathe Weekly; The Modern Prodigal, Checkmated, The Accusation of Broncho Billy, Sance for the Goose, The Sheriff's Wife, and The Engineer's Daughter.——VARSITY: Pathe Weekly, In the Grip of a Charlatan, Mixed Identities, The Unknown, and Pete Tries the Stage; moving pictures are doing large and satisfactory business. The Holy City Oratorio 22 in First Bantist Church.

ELGIN.—GRAND: The Girl of the Golden West (tabloid) 8-11 and two vaudeville acts; excellent; fine business. The Lion and the Mouse (tabloid) 12-14 pleased; business good. The Girl from Luxembourg (tabloid) 15-18.——STAR: Mysteries of Pine Creek 13; capacity business. —— ORPHEUM: What Happened to Mary 12; capacity. Marie J. Clark, formerly manager of Lyric, will be married 24 to Rowland H. Lohmar, at the home of her sister in Antioch, Ill. Their honeymoon will be spent at Memphis, Tenn., for two weeks, and after that will be at home at St. Louis, Mo. When Dreams Come True, the only musical comedy in Chicago, is getting a good deal of Elgin's suburban amusement business at the Garrick. Oliver W. Hinsdell, who is playing with the Holden Players at the Colonial, Indianapolis, is expected home shortly.

DIXON.—OPERA: First-class vaudeville and attractive motion pictures to good business 8-11. Jones and Crane presented The Virginian, with Roy Foster and Christine Prince in leading roles, to fair business 12.——FAMILY: Attractive vaudeville and excellent motion pictures to capacity business 5-11.——PRINCESS: Excellent motion pictures, to good business 5-11. Steen's U. T. C. showed under canvas to good business 12.

DECATUR.—POWERS'S: The Great Raymond week 12; opened to good business and an enthusiastic house. —— EMPRESS: Dark 13. Raymond dates his entry in the profession to just thirteen years ago, when he was initiated into the Order of Elks in this city. He entertained the Lodge of Elks at the opening performance of his engagement, and during the performance they presented him with an enormous bunch of roses.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by "Idled" Ryan and Bell, Toku Kisshe, Master Archie, Collins, comedian; Rush and Perser 11-14; good co., to full houses.——EARL: Pictures; high-class; appreciated by large audiences.——LYRIC: Pictures; good films, to crowded houses 11, 12.——HOME: Pictures, to fair houses.——ODEON: Pictures, to fair houses 12.

TAYLORVILLE.—ELKS': Florence Peyton and her girls in musical comedy sketches 5-10; best vaudeville attraction ever in house; capacity business. The Dixie Airdome reopened 10, under the management of Charles Yates. Bills will consist of vaudeville and moving pictures. Under canvas: Frank Robbins's Circus 5, Mighty Haag Circus 8; both gave satisfaction.

DANVILLE.—LYRIC: Alopp Broadway 5-7 pleased fair business. Vaudeville 8-10; headed by Joe Cook, Gene and Katharyn King; pleased. Billy Link and Blossom Robinson also pleased; Bert Delno and co., good.——COLISEUM: Sis Hopkins 9; poor business.

INDIANA.

MUNCIE.—WYSOR GRAND: Beginning 5 and continuing indefinitely Himmelein's Associate Players in The Blue Mouse, Lena Rivers, The Wife He Bought, Rosalind at Red Gate, Daughter of the South, In the Bishop's Carriage, The Girl and the Gambler, Barriers Burned Away, Down Among the Old Folks, The Coward, and Three Weeks. —— STAR: Menlo Moore's song and dance production, The Benbos, Florence Hughes, and Seymour and Williams.

ROCHESTER. — ACADEMY OF MUSIC: Cornell-Price Repertoire 5-10; good business.——KAE-GEE: Vaudeville; excellent business 5-10.——STAR: Mills of the Gods 6; three topheavy houses. T. J. Bassett opened new moving picture theater 10 to good business. Ground was broken for the new $25,000 Kae-Gee Theater 5.

CRAWFORDSVILLE. — MUSIC HALL: Dark 5-12. Orville Harold pleased an excellent audience 13.——JOY: Photoplays 5-10; splendid houses and business.——PRINCESS: Moving pictures 5-10 to good audiences.——THEATORIUM: Moving pictures 5-10; satisfied excellent houses.

SOUTH BEND. — AUDITORIUM: Henry Miller in The Rainbow 6 delighted good house; excellent co. Crane in The Senator Keeps House 12 pleased good audience; clean, clever comedy. May Music Festival 7-9; well patronized and presented unusually strong programmes.

MICHIGAN CITY.—ORPHEUM: Milwaukee Theater co. 10; German play, to fair house. Good Morning, Judge, 11-14; good business. Howe's Pictures 15.

HUNTINGTON. — HUNTINGTON: Bought and Paid For 6; excellent house; entire satisfaction. The Candy Girls 12; played here; poor co.

HAMMOND.—HAMMOND: Monte Carlo Girls 9; fair house. The Schwiegermutter (mother-in-law) 13; good, to good business.——ORPHEUM: Vaudeville to good business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Mutt and Jeff 10; capacity; delighted audience. George Thornton and Cliff Heckney in the leading roles scored heavily; supporting co. good and production adequate. Priestly Morrison, director at the Princess, in Des Moines, and Mr. Getchell, of the theatrical firm of Elbert and Getchell, have formed a partnership, and will be interested in moving picture theaters and productions. James Francis is managing the Western Mutt and Jeff co. for Gus Hill.

FORT DODGE. — PRINCESS: De Witt Mott and Mary Maxwell, Cal Stewart, Jesse L. Lasky presenting Mlle. Fleurette, Fred and May Waddel, Milo Belden and co., and May, Marie and Marion week 5-15 to good business and good bill. Week 12-16 closed vaudeville at Princess for season. Airdome opens 24 with the Corry Stock co. This co. replaces the Trousdale Brothers stock, canceled.

GRINNELL. — COLONIAL: Gallarini Four in vaudeville 5-7 pleased capacity houses. Senior Class of Grinnell High School in adaptation of Quality Street 9; S. R. O.

CLINTON. — CLINTON: The Blindness of Virtue 9 pleased fair-sized audiences.

MAINE.

BRUNSWICK. — CUMBERLAND: Evangeline Whelan and photoplays 5-10; excellent, to packed houses. Evangeline Whelan and Photoplays 12-17.——PASTIME: Belle and Richards, Ajax and co., Little Jacquette, and photoplays 5-10; excellent, to large houses. Pryor and Addison, Kennedy and Farnsworth, and photoplays 12-17.

BATH. — DREAMLAND: Thomas's Musical Comedy co. 5-10; good co. and business. Plays: Who Owns the Baby? Ladies Night, Senator for An Hour, Edison Talking Pictures and Don Ramsay's Harmonists 12-17.

MARYLAND.

CUMBERLAND.—MARYLAND: Arthur Chatterdon Stock co. in The Witching Hour, Our New Minister, and The Squaw Man 5-10, which closed their engagement at the local playhouse. The Summer season of vaudeville and pictures began 12 with good business; acts pleasing. The season just past has been a very good one from every standpoint, and the coming season promises just as good, if not better. The local house will be taken over by Mellinger Brothers the coming season. They will assume management of the house and the promise of good attractions is assured.

ANNAPOLIS. — COLONIAL: Motion Pictures, Kendall's Auto Doll, Pearl Stevens, Craig and co., to good business 8-10.——LYRIC: Motion pictures and the Raymond Sisters, Dearcy and Donaldson to good business 8-10.——PALACE: Motion pictures to good business 8-10.

ANNAPOLIS.——COLONIAL: Motion pictures and Charles Tompson, John and Jessie Powers, Susie Fisher, Adams and Le Roy; good business.——LYRIC: Motion pictures; fair business.——PALACE: Motion pictures; capacity.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Malley-Denison co. offered Rex Beach's The Barriers week 12-17, with Carolyn Elbert as Necia, Gus A. Forbes, Bernard Steele, Norman Wendell, Allen St. John, Harlan Briggs, Winona Bridges and Evelyn Watson completed the cast. Charles McHenry made his first appearance with the co. 12. The production was under the direction of Aubrey Noyes, who replaced Frank E. Lamb as stage director 5. Stage effects fine; excellent attendance. The House Next Door 19-24.——ACADEMY: Attractions very good 8-14. Thomas J. Ryan-Ritchfield co., Gladys Vance, Weston and Keith, the Romany Trio, Rita Gould (a big hit), the Glendale Troupe, Garren and Walsh, and Gwynn and Gosset gave the best of satisfaction.——PREMIER: Good attractions and attendance.——PALACE: Fair attendance.——BIJOU: Dark week 12. Aubrey Noyes has joined the Malley-Denison co. as stage director. It is reported that Manager L. M. Boas will take a long lease of the Bijou. A. S. Phillips, attorney for Congressman W. S. Greene, owner of the Bijou, has taken possession of the theater on account of the lessee, the E. and G. Theater Co., of Providence, R. I., being in arrears in rent.

HAVERHILL.—COLONIAL: Billy Shirley, the male Tetrazzini; Vaughan, Holliday co., dancing; Zito, musical novelty; Mannie and Bell, comedienues; Lowe and Devere, singing and dancing, and Al. Fields and Jack Lewis in a roaring sketch, The Misery of a Hansom Cab, to full capacity 5-7. Margaret Hellig, Those Four Girls, good act; Grundy and Lasso, Corinne and co., Joe Lanigan, and Zara Carmen Trio, pleased 8-10. This week, 12, opens the Summer policy of pictures, alternating with musical numbers by the Temple Quartette, and Miss Anita, with violin, songs, and dancing, 12-17.——ORPHEUM: Mayer Stock co. presented Klein's The Third Degree 8-10. The offering this week, 12, is The House of a Thousand Candles, playing to capacity each evening.——MAJESTIC: Best bill of photoplays week 12-17.——COZY NICKEL: Moving pictures and songs 12-17. New pictures every other day.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER:

15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch, single column. No double column space.

SCENERY

THE NEW YORK STUDIOS
"Scenery of Distinction"
FOR THEATERS AND HALLS.
We refer you to the Manager of any High Class Vaudeville Theater. 2 STUDIOS.
Offices, Times Building,
42nd St. and Broadway,
New York, N. Y.

M. ARMBRUSTER & SONS,
Albert R. Armbruster. Emil G. Armbruster.
Scenic Artists,
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references thousands of Theaters and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Somerville, Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and Shops, 415-417 E. 54th St., New York. Telephone, 1125 Plaza.

HOWARD TUTTLE, Scenic Artist, Contractor for all Stage Supplies, Asbestos Curtains, etc.
1200 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Bald Character Wigs, $2.50; Soubrette Wig, $5.50. Send for Cat. Percy Ewing Supply House, 33 Thatcher Pl., Decatur, Ill.

LITHOGRAPHERS and PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 538 West 39th Street, New York. Theatrical properties and Stage Accessories. Telephone, 780 Chelsea

TO LEASE
Building as Studio for Scene Painting—Ready for use and built for this purpose. 541 West 21st St.
FRED. B. MYERS, 648 Broadway.

Theatrical Stage Hardware
Stage Pin Curtains and Act Drops
Scenic Curtains, Mechanical Stage Effects
SEND FOR CATALOG
ELEVATOR & MACHINE CO.

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. K. NASH. 1368 B'dway (cor. 37th St.), N. Y

THE DRAMATIC MIRROR
Date-Book
Seasons 1912-13-14
AND
Directory of Producing Managers, Moving Picture Mfrs., Agencies (Dramatic and Vaudeville), 1910 Census

GET IT NOW

PRICE BY MAIL, 30 CENTS
Orders Filled Promptly Upon Receipt

We cannot insure proper delivery unless sent by registered mail, for which the customary fee, 10 cents, will be charged.
A few copies of some previous issues may still be had. Dates furnished upon request.
Address DATE BOOK DEPT.,
145 West 45th Street, New York

FREE
SAMPLE COLD CREAM
THE M. STEIN COSMETIC CO.
NEW YORK
Mention this paper
M·STEINS·MAKE-UP
ABSOLUTELY GUARANTEED

Kindly mention DRAMATIC MIRROR when you write advertisers.

Signor Sautelle's Circus 24. The Pines and Canobie Lake (local park theaters) are undergoing the usual Spring house cleaning, preparatory to the opening, 30.

NEW BEDFORD.—NEW BEDFORD: Sammy Watson's Farmyard, Vera De Bassinni, and Ross and Ashton 12-14; pleasing capacity. Cecil Opera co., George Murphy, and Saunders and Von Kuntz 16-17.—HATHAWAY'S: Three Haymakers 12-14. Three Xylos 15-17.—ORPHEUM: Lavine and Cross, the Snows, and Darmody 12-14. Leon and Adeline Sisters, Lyle and Potter, and Jack Denton 15-17.—VIEN'S: Frasee, Franklin and Davis, the Four Hazans, and Kinemacolor Pictures 12-14. Nash and Evans, Ed. Dowling, and Venetian Tom 15-17.—BIG NICKEL: The Purple Widow 12-17. The Lester Louerman Players will open a stock season at Hathaway's about Aug. 15. Harry Morrissey was elected 11 a delegate from the local, of this city, to the convention of the International Alliance of Theatrical Employes, to be held in Seattle, Wash., during the first week in July.

BROCKTON.—HATHAWAY'S: The Thompson-Woods Stock co. 12-17 began last week of season in The Girl in the Taxi to large and pleased houses; Virginia Milliman in the title-role did good work, though suffering from an attack of tonsilitis; Sam A. Mehaffy, Walter Bedell, W. B. Freeman, Marion Chester, and Ida Parks deserve mention.—CITY: Edmond Stanley and co., Danny Simons,, Larkins and Pearl, Happy Hearn's Comedians, Parise, Ethel Becker, and the pictures pleased full houses 12-17.—ORPHEUM: Mills and Moulton, Claude Rauf, Allen and Francis, the Three Haymakers, Pat Tobin, Honan and Hein, and the pictures 12-17; full houses.

GLOUCESTER.—GLOUCESTER: The Lindsay-Morison Stock co. opened for the Summer season 12 in Alias Jimmy Valentine to a large house, with the following cast: James S. Barrett and Florence Carpenter playing leads; Arthur Claire, character man; C. Russell Sage, juvenile; James J. Hayden, Daniel Grant, Edna Oliver, Bella Cairus, and Paul Linton. Rose Morrison to appear several times in characters, in which she has achieved success. A ladies' orchestra, being one of the attractions of this co., greatly pleased the large audience; co. excellent. The Deep Purple week of 19.

PITTSFIELD.—COLONIAL: Boston Opera co. 12; fair business; pleased. William Parke Stock co. 13-17 in Sowing the Wind; opened to S. R. O.; among the audience were two hundred members of the First Nighters' Club; this club has agreed to attend the first performance at the Colonial every week; between the acts members of the club furnished a vaudeville show from the boxes; they came to the Colonial with a band of twenty-five pieces. Lombard and Peck, who opened the Empire with a musical stock co. 5, disbanded 15 and the members of the co. returned to New York.

MALDEN.—AUDITORIUM: Chicago Stock co. 12-17 in The Charity Ball and Going Some to overcrowded houses; Miss Prae, Miss Mack, Mr. Flores, and Mr. Carhart did excellent work; splendid performances. Never before has Malden ever offered such a hearty and cordial reception to the profession as that tendered to the co. Many former favorites have returned; among them were: Clara Belle Prae, Georgia Lee, Mrs. C. H. RossKam, Juanita Mack, Florence Davis, Mrs. Norbert E. Dorente, George A. Florer, George Brown, Richard Carhart, and Francis Townsend.

NORTHAMPTON.—ACADEMY: Northampton Players 12-17; closing week, Green Stockings; large business. The majority of the Northampton Players will go to Buffalo for the Summer to play in Miss Bonstelle's theater. Because of the large number of visitors for Junior "prom" at Smith College, the Northampton Players' offering for that week, Green Stocks, was chosen by the Juniors by courtesy of the management.

GREENFIELD. — LAWLER: Motion pictures, vaudeville 12-17 (except 15): fair business.—BIJOU: Motion pictures, vaudeville 12-17: fair business.

ATHOL.—ELLSWORTH: A Ragged Hero 8: fair co.; poor business. Signor Sautelle's Circus 16.

MICHIGAN.

MENOMINEE.—OPERA HOUSE: Jaroslar Kocian, violinist: The Bohemian Girl, good co.; The Rose Maid, and Winninger Brothers were the last attractions of the season, which closes 24 with The Prince of Pilsen. A. H. Leidel, owner and manager of the Vaudette, sold house to Dutton and Cohodas. Mr. Dutton will manage the Vaudette, while Harry Cohodas will continue to manage the Grand, owned by himself and brother.

SAULT STE. MARIE.—SOO OPERA HOUSE: The Girl of the Mountains 5: fair co.; light business. U. T. C. 12, to S. R. O. The Price 16. Blanche Bates 19. The Sunny South 20.

CALUMET.—CALUMET: Dark week of 10. Blanche Bates 21 in The Witness for the Defense. The Prince of Pilsen 26.

ADRIAN.—CROSWELL OPERA HOUSE: Dark 14. Season practically closed.

MINNESOTA.

WINONA.—OPERA HOUSE: The Bell Hop 4-7; excellent co. and business. The Girl Question 8-11; well received by good houses. The Concert 12. Martin's Uncle Tom co. 16. Prince of Pilsen 21.

MISSOURI.

JEFFERSON CITY. — JEFFERSON: Vaudeville and pictures 4-10. First half: Eddie Riley and the O'Neil Twins, good. Last half: Blanch and Wally Clark, fair, to good business. —GEM: Vaudeville and pictures 4-10. First half: Wellington Trio, fair. Last half: Henella, good, to good business.—STAR: Motion pictures, to good business.—CARNIVAL: Worthman and Allen 4-10, to good business. All picture shows were served with notices to keep their shows closed on Sundays. The motion picture men are going to fight the case. Charles Hess, operator at the Jefferson, has resigned, having accepted a position in St. Louis. Neise Addison succeeds him. A. E. Longnecker, manager of the Gem, has purchased the building next to his theater, and it is reported he will enlarge the Gem.

HANNIBAL. — PARK: Dark 5-10. G. B. Bowman co. in repertoire 12-17. The Park has been sold to the Masonic lodge of this city, and J. B. Price has relinquished the management. Messrs. Riggier and Rendlen succeeding 1. New Star and Majestic have entertained good business, bills, and pictures week 5-10.

DE SOTO.—JEFFERSON: The Lathams and Alaska Siberian pictures 7, 8; good houses. Russell and Oneal 9, 10; fair act, to good business. Blunt and Shaw 12, 13; pleased.

LOUISIANA.—BURNETT-BUELL: Closed for Summer (12) after prosperous season. Chase-Lister Tent Show week 19.

NEBRASKA.

LINCOLN. — OLIVER: The Lincoln Equal Franchise League presented Dolly Dimples, a musical comedy in three acts, 8-10; the co. was made up wholly of local talent, and was composed mostly of children. The piece was put on under the direction and management of Meda and Edna Morehead, of Zanesville, O.; fair business. University of Nebraska Senior Class present Ibsen's Pillars of Society June 5.—ORPHEUM: The Orpheum closed the season of 1912-1913 with one of the best bills of the season, headlined by Cressy and Dayne; the other acts on the bill were: Sidney Baxter, G. Herbert Mitchell, Lida McMillan, The Girl from Milwaukee, Capital City Four, and the Reed Brothers. The Orpheum will open for the season of 1913-1914 Aug. 25.—LYRIC: Banda Roma, the Nifty Girls, Beck and Henny, and Dalto-Frees and co., with the usual changes of pictures pleased capacity 5-10. For the first time in nine years the Oliver management will offer no Summer attraction. Manager Frank C. Zehrung of the Oliver, was elected City Commissioner at the city election 6; he in turn was elected Mayor of Lincoln by the commissioners. The management of Capitol Beach has not set an opening date up to the present time; the big day will either be 25 or Decoration Day.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Boston Opera co. stars 8; delighted small but appreciative audience; deserved capacity.—ORPHEUM: Faber and Walters, Snowie Maybelle, Harry Harvey, and good pictures pleased usual big business 5-10.—LYRIC: The Royal Trio, Princess Suzanne, a most remarkable midget, and feature pictures, delighted big business 5-10.—STAR: Jock Mckie, Frank Roy, Walter King and good pictures pleased good business 5-10; after the regular performance 9 a special session was given to about 300 Greeks, showing Balkan War pictures, at advanced prices.

MANCHESTER.—PARK: King-Lynch Players in Quincy Adams Sawyer 5-10 pleased usual packed houses. Zana 12-17. The Girl in the Taxi 18-24.—AUDITORIUM: High-class vaudeville and excellent line of photoplays to capacity business 5-10.—QUEEN: Good pictures and business. — CROWN: Good photoplays; usual packed house.

CLAREMONT.—OPERA HOUSE: Avery Strong co. 12-14 in Under False Colors, Texas Ranger, and The Final Settlement; business not good.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: As a fitting climax to a rapidly waning theatrical season, several important events of local color have been booked for early presentation, while added interest is given the dark night problem by the continuation of picture-vaudeville programmes. Among the interesting screen play features shown to good patronage were Tamandra the Gypsy 6, The Moonshiners' Last Stand 8, and The Modern Prodigal 14, a Vitagraph film story of merit. The Siddons-Earle Trio in The Female Doctor; Will Adams, the musical ventriloquist, and photoplay gave best of satisfaction to capacity 10. Benefit performance given at popular prices in aid of the Burlington County Hospital by the Neidich Process co. drew an overflowing house 14. Vaudeville of quality interspersed local talent and excellent reel features on the enjoyable programme. The society event of the season will be the annual appearance of the Delanco Choral Society 24, who will present A Tropical Romance, formerly entitled The Filibuster, with the Messrs. Marion Reber, Marion Bauder, and John Stuckey, widely known soloists, in prominent roles. The noted degree team and orchestra of Wilmington, Del., Lodge, I. O. O. F., will give the secret work of that order at the Auditorium 28 to an audience of that fraternity. Burlington Island Park opens the season 24. Prof. Cotton's Orchestra, of this city, will have charge of musical programmes. "Abby" Whomsley, on staff of local house, will look after one of the concessions.

NEW YORK.

ELMIRA.—LYCEUM: William H. Crane 16. Within the Law 20. David Warfield 24.—MOZART: Williams and Warner, Jennings, Jewell and Barlow, Marcus and Gartellie, and Lew Hawkins, 12-14; large and delighted houses.—MAJESTIC: Gus Williams and the Three Dolce Sisters 12-14; capacity pleased.—FAMILY: Pictures 12-17; good to good houses.—COLONIAL: Merry Burlesquers 15. The Rorick's Theater Opera co. has commenced rehearsals for the opera season, which opens May 26 with The Mayor of Tokio, and continues until October with a weekly change of bill. The organization is unusually strong this year, comprising Margaret Richey, prima donna; Edna Bates, second soprano; Grace Ellsworth, contralto; Lillian Lodlow, soubrette; Henry Coote, tenor; Walter Greene, baritone; Walter Catlett, comedian; Eddie Morris, second comedy; Arthur Hull and William White, bassos; George Lyding, musical director; Nace Bonville, stage manager; Susie Wilkes, Grace Robinson, Dorothy Sterling, Mrs. Walter Catlett, Elsie Lerch, Jane Edwards, Una Brooks, Helen Wall, Charlotte Fielding, Gertrude Fielding, Vera Belmar, Maybelle Buckingham, C. W. Moore, Fred Emerson, H. J. Luck, Karle Nelson, Arthur Widdowson, and Louis Spaulding. Royalty operas will be presented.

SCHENECTADY.—MOHAWK: The Gotham Producing co. entered their twenty-sixth week 12-17 with a splendid production of The Climax. Miss Lenore Ulrich, who had the difficult role of Adelina von Hagen, the pupil, acquitted herself most creditably. Mr. Thomas Akin's characterization of the old teacher was remarkable. Mr. Mahlon Hamilton, the new leading man, and Walter Dale, who was specially engaged for this production, rivals for Adelina's hand, gave that finished performance which only true artists are capable of. Cameo Kirby 19-24. The Gotham Producing co. at the Mohawk has broken all stock records for Schenectady.

GLENS FALLS.—EMPIRE: Primrose and Dockstader's Minstrels 19. Raphael Gualmo, Sig and Edith Franz, Irene Lee and Kandy Kids, Dr. McDonald, Madame Syke, Hurst and Kelcy, Bimm, Boom, Burrh, European Eccentricities, and pictures 12-17; good bill; capacity business. —PARK: Madie, Clark and Roberts, National City Four, Evelyn Joyce, Smith and Herrick, and Kinemacolor pictures 12-17; good bill; capacity business. Jack Conlin has been retained for an indefinite period to sing illustrated songs Sunday evenings.

SYRACUSE.—WIETING: St. Elmo was put on by the Wieting Players 12-17 and attracted large houses. Harrison Ford in the title part was popular, as was Horace Porter in character. Cecil Kern was dainty and effective as Edna Earl.—EMPIRE: The stock co. in An American Widow was happily cast 12-17 and drew well. Ralph Kellard and Rebecca Ridgeley in the leads amused, and Florence Edney was excellent in a comedy part.

DANSVILLE.—HECKMAN: Phil Maher 12-17 in Thorns and Orange Blossoms, The Homestead on the Hillside, Tempest and Sunshine, The Village Vagrant, and Her Marriage Vow; failed to please. Pauline, French hypnotist, has returned to Dansville after a successful trip abroad.

PENN YAN.—SAMPSON: The Old Homestead 9, with E. L. Snader and good co.; fair business. The Third Degree 12; fine co.; excellent satisfaction. Season closed. Vaudeville and pictures will be run during the Summer.

NEWBURGH.—ACADEMY OF MUSIC: Excellent vaudeville 8-10 and 12-14; good business. Warfield in Return of Peter Grimm 19. —COHEN'S: Crowded houses and fine cos. in vaudeville 8-10 and 12-14.

GLOVERSVILLE.—DARLING: Vaudeville and pictures headed by Dotson and Gordon, Marco Twins, Buella De Busse, Nina Raphey, and Reed and Russell 12-14; good co.; S. R. O. at every performance.

JOHNSTOWN.—GRAND OPERA HOUSE: Old Homestead 2; excellent co. and performance, to good business. The Fire Brigade (local) 5 to good business. Season closed.

HERKIMER. — GRAND OPERA HOUSE: Masonic Minstrels presented Garden of Palms by local actors 13.

LYONS.—MEMORIAL: Third Degree 14 pleased fair business. Imperial Minstrels (local) 26.

BATAVIA.—DELLINGER: The Rose Maid 7; very good, to good business.

OHIO.

YOUNGSTOWN.—GRAND OPERA HOUSE: The White Sisters 12-17, to large and well pleased houses.—PRINCESS: Van Dyke and McIntosh, Three Romanoffs, Ada McBride, Ed. Hughes and co. 12-14; packed houses.—DOME: Talking pictures and concert 12-14; pleased large business. Pierre of the Plains 19-24.—George Todd, manager of the Prospect Theater in Cleveland, visited J. C. Ragland and J. R. Elliott. Mr. Todd pronounced the stock co. at the Grand equal to that of any in Cleveland.

NEWARK.—AUDITORIUM: Photoplays 14, to good business.—ORPHEUM: Robert Sherman Stock co. to fair business week 12. Mr. and Mrs. F. V. Boyce left May 13 to join the Olive Players. Mr. Boyce was formerly manager of the Orpheum Theater here.

SPRINGFIELD.—FAIRBANKS: Chre and Toko, Lillian Sterling, Manuel A. Alexander and co., Melvin O'Neil Trio, Carl E. Colvin made up the bill week 12-17 and drew fair business.

OKLAHOMA.

McALESTER.—STAR AIRDOME: Lemier-Bernard Stock co. played to pleased good business 5-10. Big Eastern Stock co. 12-17. Panama Musical Comedy co. 18-23. Pon Whittaker Stock co. 22-27.—LAKE PARK AIRDOME: Big Eastern Stock co. opened 10 to good business.—YALE-MAJESTIC: Motion pictures and high-class vaudeville continues to please big business.—LIBERTY: Motion pictures to fine business.—VICTOR: Motion pictures pleased capacity business.

MUSKOGEE.—BROADWAY: I Should Worry 13-17: fair, to good houses. Wigwam No. 4 (Girl and the Outlaw) 11 pleased fair house.

PENNSYLVANIA.

SCRANTON. — LYCEUM: The Woman 7; most finished performance of the season by a strong and evenly-balanced co., to fair business. The Garden of Allah 8-10, with matinee 10. The Scranton Ladies' Musical Club, John T. Watkins director, assisted by Anna Case, soprano, and Andrew Sarto, baritone, both from New York city, gave one of the most delightful concerts of the season to a packed house 13. The soloists were accorded many encores, and the singing of the club left nothing to be desired. The Festival of the Season, by the Dramatic Club of the District Nurses' Association, 14-17. Gymnasium Carnival 28. Anniversary of the Y. W. C. A. 16.—POLI: The Gamblers, by the stock players, week 12 to excellent business. Lillian Bayer as Catherine Darwin took the house by storm. Alfred Swenson, the new leading man, as Wilbur Emerson, showed himself an actor of sterling merit. J. H. Huntly as James Darwin was excellent, and merits special mention. A Butterfly on the Wheel week 19.

WILLIAMSPORT.—LYCOMING: Hospital vaudeville (local) 9, 10 to large and enthusiastic audiences; clever specialties. Imperial Tetsuoka Concert (local) 19. Within the Law 21. David Warfield 27.—FAMILY: Closed satisfactory season. Manager Johnson was a hard worker, and pleased the patrons. Moving pictures to large and interested audiences at the Lyric, Orpheum, Grand, City, and Hippodrome.

EASTON.—ORPHEUM: The Woman 10, with matinee; good business; excellent co. Regular season closed.—OPERA HOUSE: Perlot and Scofield, Russ Kelly, Collins and Wopsman, Zeno, Jordon and Zeno, and The Five Vesuvians in a scenic novelty; A Night in Naples, 5-7. Little and Allan, the Sorleys, Thornton and Collier, Marron, Binns and La Mar, and Harry Tait's Motoring 8-10; capacity business.

WASHINGTON.—GLOBE: Henrietta Crosman in The Real Thing 8; excellent co.; deserved better house. Season closed. Moving pictures through the Summer.—CASINO: Moving

MEYER'S MAKE-UP 10¢
103 W. 13th Street, N. Y.

Actual Size

FREE
Tube of Cold Cream and Stick of Paint sent on receipt of
10c.
Mention shade desired also Publication
½ lb. Blending Powder 25c.

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS
SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

Van Horn & Son
Phila., Penna. Established 1857
Theatrical Costumes
Stock Companies and Productions Our Specialty

236 So. 11th Street

MISS R. COHEN
153 West 74th Street (Formerly 259 W. 74th)
Telephone, 9074 Columbus

LITTELL McCLUNG
Grand Opera House Building
CHICAGO
Sketches and Monologues
for Vaudeville or the Entertainment Platform.
The Live Sort Written in the Live Way.

THE THEATRICAL LAWYER
EDWARD J. ADER
1520 Otis Bldg., CHICAGO
LaSalle and Madison Streets.
Advice Free

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free.
THE DRAMATIC PUBLISHING CO., 542 So. Dearborn St., CHICAGO, ILL.

pictures and vaudeville daily. Young Buffalo and Colonel Cummins's Far East 13 performed to large audiences.

MEADVILLE. — ACADEMY: Kirk Brown co. week 12-17; strong co.; playing to capacity at every performance; return engagement. Oratorio Society (local), with Agnes Kimball, of New York, in leading part, sing The Seasons 15.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Malley-Denison co. in Girls 12-17; fine performance. Blanche Shirley was as much at home in comedy as in more serious work. Alice Claire Elliott and Laura Stone, two newcomers, were well cast. Big business. Next week, The Third Degree.—COLONIAL: Robert H. Hodge and co., Saunders and Von Kuntz, George Murphy, Sammy Watson's Farmyard, Vera De Bassini, Ross and Ashton 12-17.—BIJOU: Good list of independents, including Lucretia Borgia, 12-17; large crowds at both houses.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: The Pinafore Kiddies were Manager Moxon's fabloid musical comedy offering for the week 5: the juvenile singers were surprisingly good and drew fine audiences. The Coliseet Girls week 12; opened to three biz houses and pleased all. Wallie Brooks and co. in Hiram at the Cabaret follow.

TENNESSEE.

BRISTOL. — COLUMBIA: The Pink Mask Musical Comedy co. 5-10 pleased fair business; the work of Bobbie Barker deserves special mention. Motion pictures of Bristol 12-17. Regular Summer vaudeville will be inaugurated at the Columbia on 19.

CHATTANOOGA. — BIJOU: The Duke of Durham 5-10 pleased good business. After which the Bijou closed for the season.

TEXAS.

EL PASO.—EL PASO: Dark 10.—CRAWFORD: Glass Stock co. after staring at the Crawford thirteen weeks closed its engagement 11. and left for San Diego, where they have a long engagement at the Grant Theater. El Paso dislikes very much to lose the genial Joe Glass and his excellent co., and they have made a great many friends here who hope to see them back the first of next season.—FAIRDOME: Under management of Howard Foez, will open with the Albright Musical Comedy co. in The Frolics of the Masters 12. Play changes twice a week. Joe Yeager, well known locally in movie circles in El Paso, left 13 for an extensive Eastern tour. It is reported that he has a film of unusual interest, showing the battle scenes in Mexico City taken while the battle was in actual progress; he expects to exhibit these films in Madison Square Garden.

DALLAS.—OPERA HOUSE: Two weeks from May 12 Jessie Film Co. give Paul J. Rainey's Africaa Hunt. Organ recital 11: Scottish Rite Cathedral, largest organ in the Southwest, just installed; E. E. O. Concert 11. Madame Helen Pulpek and Mr. Van Eech, Scandinavian singers, in recital 12. Next week, The Third Degree.—MAJESTIC: Special attractions (Shriners' convention): Amelia Bingham in Big Moments, Will Rogers, the Texas Cowboy, Billie Howard in Those Were Happy Days, Joe Rose and Rosie Green, Hands Across the Street, Vera Berlinger, violinist, and the Levolas, wire artists.—GARDEN: Week 11 Levolas, wire artists, fourteen people and three acts; musical comedy, fourteen people and three acts; musical comedy, Tracy and Carter, and Karl.—LAKE CLIFF CASINO opens 26. Moore Lodge Carnival 5-10.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Avery Strong Co. 5-10 to light business. Plays: Lena Rivers, The Final Settlement, A Texas Ranger, The Girl from Rustle Ranch.

VIRGINIA.

PETERSBURG.—COCKADE and VIRGINIAN: Motion pictures 5-10; good business.—ACADEMY: Dark 5-10.—LYRIC: Vaudeville and motion pictures 5-10; attendance light.

WASHINGTON.

TACOMA.—TACOMA: Moving pictures 4-10 (excepting 8), when A Perplexed Husband filled the house with a delighted audience. John Drew and Mary Boriand had back of them an unusually strong co.—PRINCESS: The House of a Thousand Candles 4-10 was well presented and patronized.

FAIRMONT. — UNDER CANVAS: Hazenbeck-Wallace Shows 8 pleased good attendance both afternoon and evening.

WEST VIRGINIA.

CLARKSBURG. — ROBINSON GRAND: Trail of the Lonesome Pine 10 (matinee and night); fair production, to fair houses. Season closed.

WISCONSIN.

RACINE.—RACINE: The Blindness of Virtue 6: co. good, but patronage might have been better. Season virtually closed, and no bookings in sight, but moving pictures may be shown during Summer.—WHITE HOUSE, MAJESTIC, GRAND, BIJOU, LYRIC, GEM, AMUSE, and CASINO: Picture houses, all running to good business. Cummings's American co., who held lease of Orpheum moving picture house, have canceled, and house is closed for time being.

EAU CLAIRE.—GRAND: Frank Winninger co. 5-11 (except 7) in Cousin Fritz, The German Senator, Over Village President, The Man Who Stood Still, Keeler's Fortune, John the Janitor; pleased big houses. William H. Crane in The Senator Keeps House 7; excellent co.; delighted large audience. The Girl Question (tabloid) 12-14; opened to big houses.

PORTAGE.—OPERA HOUSE: The Price 6 pleased fair house. Pabst German Stock from Milwaukee 12; good business and satisfaction. The Girl from Rector's 1. Sherman-Kelly Stock week of 19.—HOME: Motion pictures. From the Manger to the Cross 14, 15; big business. —MAJESTIC and GEM: Motion pictures to fine business.

BELOIT.—LYRIC, DIXIE, and STAR: Moving pictures; excellent business.—GRAND: Vaudeville and moving pictures 5-10; capacity.—WILSON: Closed for season.—ORPHEUM: Opened under the management of J. Kempton Kempton Komedy 5o. 12-18.

SHEBOYGAN.—NEW OPERA HOUSE: Sheehan English Opera co. in Bohemian Girl and Il Trovatore 10. Laura Keene Players in Wyoming 12-14, and Political Boss 15-18.

WYOMING.

LARAMIE.—OPERA HOUSE: Dark 11.—EMPRESS: Why Smith Left Home 9 (local); excellent, to packed house. Ralph McCullough, Jr., as John Smith was the star of the evening. Yankee Robinson's Circus 16. Empress continues to full houses with exclusive motion pictures.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: The Merry Widow 5-7; great production; delighted big business. This is the first of the Savage productions to reach us, and its excellence will no doubt insure good business for any others he sends. Orpheum Vaudeville 8-10. The Pollard Juvenile Opera co. 7-14.—EMPIRE: Pantages's Vaudeville 8-14. "Alfred the Great," the human chimpanzee, is the feature act. The balance of the bill is very good.—LYRIC: The Toronto Stock co. 5-10 in an excellently staged and acted performance of Way Down East. Ed. Hearn and Grace Aylesworth deserve special mention; good business. Ed. Hearn closed with the Toronto Stock co. 10. He has made many friends since coming here, and will receive a warm welcome should he return. The Toronto Stock co. closed their long engagement 10. Manager Arthur Aylesworth will move it to Edmonton, opening there 21. His Winnipeg Stock co. will be moved to Saskatoon and Moose Jaw, playing three days each week in each place, alternating with Boyle Woolfolk's Musical Comedy co. George Aylesworth will manage both cos. They play at the Sherman Star, Saskatoon, and the Majestic, Moose Jaw. Arthur Aylesworth is taking a party of ten on a big game hunting expedition, which will extend to the Yukon and Alaska. Motion pictures will be taken of scenes in these places. Charles Meakins, who plays Prince Daville in The Merry Widow, was last in Calgary fifteen years ago when he was a commercial traveler. He is a native of Hamilton, Ont., and was entertained at a banquet by the Hamilton old boys' resident in Calgary after Monday evening's performance.

LONDON.—GRAND OPERA HOUSE: Robert B. Mantell in Richelieu, Merchant of Venice, and King Lear 6, 7; three excellent performances to good attendance. R. W. Marks Stock co., supporting May Bell Marks, in A Soldier's Daughter, Camille, An Innocent Sinner, and Uncle Tom's Cabin 8-10; fair business; satisfied. Public school children's annual concert 13, 14 opened to a capacity house and gave a creditable performance. Stage employees benefit 15. Annie Russell's Old English Comedy co. in The Stoops to Conquer and The Rivals 16, 17. Stanley Stock co. opened a Summer engagement 19 with Beware of Men as the bill for the first half of the week with A Soldier of the Empire to follow. The engagement is for four weeks, but will be extended if the business warrants it.

OTTAWA, ONT.—RUSSELL: The Little Boy Blue 9, 10 pleased large audiences. Robert B. Mantell 14-17, presenting Merchant of Venice, King Lear, Richelieu, Macbeth, and Hamlet. Alice Lloyd in The Rose Maid 19-21. Annie Russell will present The Stoops to Conquer and The Rivals 22-24.—DOMINION: The Dominion Stock co. presenting The Country Boy 12-17 to capacity houses at each performance. Mary Orr and Harry Hilliard scored great hits, and curtain calls were frequent. Madame X 19-24.

HAMILTON, ONT. — GRAND: Little Boy Blue 6, 7; good co.; pleased large audiences. Alice in Wonderland 8-10; given by 250 children; all great. Annie Russell 12-14; good business.—Y. M. C. A.: O. F. TEMPLE: Amateur production, Tom Thumb Wedding, 2, 3, by 75 children, under direction of Carrie Peters, New York; good performance; pleased large houses. Temple closed 10 for season. Temple Stock co. opens 22. The Deep Purple week 19.

HALIFAX, N. S.—ACADEMY OF MUSIC: Thomas E. Shea closed engagement 10 in The Whirlpool. House dark 12. El Capitan, by Orpheus Club (local), 13-24. The Canadian Bioscope Co., Halifax, N. S., presented them at the Orpheus, Halifax, 12, showing the veteran statesman, Sir Charles Tupper, at his native town, Amherst, N. S. The company to appear in the Bioscope productions arrived at Halifax from New York 12.

WINDSOR, ONT. — WINDSOR: Veretta, Clark Trio, novelty wire artists; Edward Harmon, monologist; Sergeant Bert Cowdrey, Bertillon system expert; Sharrel and Flynn, Irish sketch artists; Willy Shear, rapid fire comedian; Santoro and Marlowe, novelty artists, and two reels; filled the house continuously week 12.—EMPIRE, PRINCESS, and ROYAL: Pictures to full houses. Another picture house is to be in operation soon on Wyandotte Street, East.

MOOSE JAW, SASK.—MAJESTIC: The Beggar Prince (Holmes and Ettinger) 8-10; excellent co.; good business; the work of Henry C. Moseley, Ray Southard, and Miss Bertie Palmer in the leading parts was excellent.—MOOSE: Winnipeg Stock co. (permanent) continues to please good business. Plays, The Sweet of the Brow and Nearly a Hero.

BRIEF OF LATE REPORTS

California, Fresno, Barton: John Drew in A Perplexed Husband 2 pleased a very large audience. Eddie Foy 5, Fine Feathers 10.
Alaska-Siberia Pictures 11-14.
Michigan, Port Huron, Majestic: Rose Maid (Alice Lloyd) 4.
Minnesota, Owatonna, Metropolitan: Kibble and Martin's U. T. C. 15. Local 29; balance of time moving pictures and vaudeville.
New York, Syracuse, Empire: The Ralph Kellard co. began a Spring season of stock 5; the initial production being Lord and Lady Algy. The principal players, besides Mr. Kellard, are: Rebecca Ridgley, Norma Winslow, Florence Feiber, Beatrice Prentice, Isabel West, Elizabeth Dunne, Charles Trowbridge, Harry Redding, Baker Moore, J. K. Hutchinson, Lynn B. Hammond, William Morran, Darl MacBoyle, and Drew A. Morton, stage director. Run indefinite.—Binghamton, Stone: Vaudeville and moving pictures 8-10. Armory: Stalnach Stock co. 12-17.—Fort Plain, Fort Plain: The Deerslayer (pictures) 9, and Little Minister (pictures) 10 to big business.
Pennsylvania, Easton, Orpheum: The Woman 10. Preceded by Marie Dressler and De Anzella 5. Merry Burlesquers 6.
Oregon, Salem, Grand Opera House: The Prince of To-night 5. Bijou: Vaudeville; closing 5. Globe: Pictures, featuring Keiair's three-reel and vaudeville. Ye Liberty: Splendid pictures.
Tennessee, Fayetteville, Citizens' Opera House: Paul Gilmore and excellent co. in The Havoe 8.

HARTFORD

Cohan and Harris produced a new three-act comedy at Parsons's Thursday night, May 15, entitled 0 Washington Square. It is the joint work of Winchell Smith and Victor Mapes.

The story of 0 Washington Square is about a young and impulsive chap who is engaged to a beautiful heiress. The executor of the young lady's property also has designs on her heart and hand, but, she, as the girls used to say, "mittens him," which makes the aforesaid executor sore, and to get even he begins to dissipate her property in riotous speculations.

The beautiful heiress becomes suspicious, so much so that she confides her fears to her lover, and that resourceful young man immediately elects to turn detective and trail the villain to his lair. He does so, but the villain, a wise old owl, is "hep," though he doesn't let on that he is, and a battle of wits is waged during which many unusual situations and surprising climaxes occur. The cast:

John Livingstone (by arrangement with Henry W. Savage)	Taylor Holmes
S. K. Davis	Frederick Truesdell
Dick Manning	Sam B. Hardy
Mr. Hillhouse	George Barnum
Billy Finch	Herbert Heywood
Hogan	Tom Gillen
Crawford	Chauncey Causland
Itso	George Barber
Peters	George Spelvin
Tommy	Harry Merritt
Plainclothes Man	Tom McCluney
First Policeman	Edwin Barry
Second Policeman	Frank J. Mullen
Mabel Mortimer	Lilly Cahill
Sanora Delporta	Harriet Davis
Miss Wortley	Nan Frances
Marie	Cecile Breton
Clarissa	Grace Martin
Isabelle	Lorraine Huling

The action of the play takes place in New York city. Time, the present.

Sothern and Marlowe at Parsons May 5-10 presented Romeo and Juliet, Much Ado About Nothing, As You Like It, and Hamlet. All drew very well, but Much Ado About Nothing proved the best attraction as it has seldom been played in Hartford. Julia Marlowe was as wonderful as ever, and each part she played seemed to be exactly suited to her. The perfect artistic accord between Miss Marlowe and Mr. Sothern was very noticeable.

Robin Hood May 12-14 was splendidly sung by an all-star cast. It was undoubtedly the best production of the popular opera that Hartford has seen. Walter Hyde as Robin Hood sang very finely, and made a big hit. Bessie Abott was all that could be desired—and more.

Get-Rich-Quick Wallingford is drawing capacity houses at Poli's week May 15. Edmund Elton as Wallingford and James B. Cunningham as Blackie Daw are excellent. Maude Gilbert plays Fanny Jasper, the stenographer, quite well.

The Hartford, with its pictures and vaudeville, and the other strictly picture houses, are all doing as good business as usual.

The famous Hunter-Bradford Players have a big line-up for the season which is to open shortly, among the players being Arthur Byron, leading man for Minnie Maddern Fiske during the current season; Deirdre Doyle, who will again be leading woman; Ivy Troutman, Patricia Collinge, and A. E. Anson, who will share leading parts with Arthur Byron. Most of the plays produced will be comedies.

LAWRENCE SHEPARD.

RICHMOND, VA.

La Verne Stock co., with Catherine Carter, in Lady Windemere's Fan at the Academy of Music May 12-17, to good houses. La Verne Stock co., with Nance O'Neil, in The Lily May 19-24.

Season closed May 10 at the Bijou with Billy the Kid.

Sully and Larson, Gale Stewart, Ed. C. Jordon and co., Kirk and Fogarty, Barnes and King, and pictures May 12-17 at the Colonial.

The Duke of Durham to good houses May 12-17 at the Empire.

Miss Grayce Scott retired from the La Verne Stock co. May 10. W. G. NEAL.

GOSSIP

Mrs. Albert Sydney Burleson, wife of the Postmaster-General, finding that American drama and acting are considerably hampered by artificial tradition, has written a play, The Congressman's Secretary, in which she strives to dispel the myths of type and dialogue.

A professional matinee will be given by the Princess Players at the Princess Theater Friday afternoon, for the exclusive benefit of actresses and actors who will have no other opportunity to witness the repertoire of one-act plays constituting the bill. This limits the invitation list to the members of those companies which give Wednesday and Saturday matinees.

The Argyle Case, in which Robert Hilliard is nearing his 200th performance at the Criterion Theater, will be done in Paris next season by arrangement with Klaw and Erlanger. The French version will be prepared by Pierre Decourcelle, the Parisian dramatist who adapted Sherlock Holmes.

The English actors of The Whip, which closed at the Manhattan Opera House last Saturday, entertained a party of American friends at a farewell midnight tea on the stage of the Manhattan Opera House, immediately following the final performance.

Maude Turner Gordon has been re-engaged for her old part, with John Mason, in As a Man Thinks, which goes to the Pacific Coast for a ten weeks' season.

Melville Rosenow, of The Poor Little Rich Girl company, sails for London May 31, returning in the Fall to be in a new Broadway production.

Henry Buckler, who has been playing the lead in The Bachelor's Baby, returned to New York last week from the Pacific Coast, owing to the sudden closing of the company. Mr. Buckler will probably head his own company next season. At present he is rehearsing with a stock company to open shortly.

Mr. and Mrs. Harry English in their clever comedy skit have joined Eva Tanguay's galaxy of vaudeville stars, playing the American Music Hall, Chicago, this week.

Morgan Coman has retired from the cast of The Master Mind and Frank Allworth has joined.

C. Morton Horne is Fritzi Scheff's leading man in the revival of Mlle. Modiste.

Joe Barnett and Dolly Connelly have been added to Lew Field's All Abroad.

Arthur Albro is announced to sing the tenor role, with Missi Hajos, in Her Little Highness.

Martin Brown will appear in Ziegfeld's Follies.

The production of Suttee at the Thirty-ninth Street Theater was highly praised, and the production will be sent on tour next season. Douglas J. Wood directed and played the lead with ease and feeling. Sheldon Lewis scored the hit of the evening in a role that was most difficult, while Maude Turner Gordon must be commended for a clever portrayal. Others were Virginia Pearson, Gail Kane, George Le Soir, and Edwin Mordant.

Paul Decker will support May Robson in her new play, Mr. Decker has been her leading man two seasons.

Julie Herne will be John Mason's leading woman in As a Man Thinks.

Campbell Gollan has sailed to visit his home in Scotland.

Hubert Wilke has recently closed a season's engagement with Walker Whiteside, in which his excellent work was greatly praised by the critics.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Adams, Fanny, Belle Arden, Adrienne Arthur, Mrs. Chas. Abbot, Conie Astor, Lillian Allen.
Barnette, Anne, Clara Blandick, Elizabeth Barry, Ella Baldwin, Della Burton, Lillian Blauvelt, Edith Bright, Mrs. Bascomb, Anne Blanche, Collins, Mae, Jessie Cummings, Dorothy Clifford, Josephine Cameron, Emma Carus, Pia E. Courtney, Marion Cockburn, Jane Courtney.
Dare, Jeanne, Dorothy Dorr, Dorothy Dalton, Mrs. Chas. Haydn, Mrs. B. De Rouge, Jane Doyle.
Earle, Bessie, Mrs. John Edwards, Anna Eggleston, Fernanda Eliscu.
Fuller, Jean, Frances H. Farr, Mabel Frenyear, Hasel Flint.
Groner, Jane.
Hampton, Mary, Margaret Harris, Mrs. Shepherd Harris, Edna Wallace Hopper, Caroline Harris, Grace Hopkins, Rita W. Harlan, Grace Heger, Florence Hartley.
Knott, Lydia, Mattie Keene, D. Kelly, Marion Kipp, Mrs. David Kirkpatrick.
Lockhart, Phemie, Mary Land.
Mann, Elvie, Louise Marshall, Susan Mason, Julia Morton, Mrs. John McKee, Ethel McDonough.
Nordstrum, Frances.
Olcott, Gypsie.
Pingree, Helen, Bertha Perkins, Fay Pulsifer, Jessie Pringle, Vivian Prescott.
Rose, Edith, Adele Ritchie, Mollie Revel, Hattie Richmond, Marion Ruckert, Florence Roberts, Louise Russo.
Stoner, Jessie, Marie Sutter, Helen Sommers, Dorothy Smith.
Thurston, Grace, Margaret Taylor, Ann C. Turner.
Viola, L., Mrs. Howard Van Amber, Delores Vance, Marie Van Hemessen.
Wilson, Stella, Mrs. N. W. Whetcraft.
York, Alice E.

MEN

Allen, G. W., Geo. F. Allen, Harry Anderson, Walter Allen.
Beaumont, Harry, H. M. Boyd, Everett Bemat, Thurlow Bergen, Le Roy Berry, Paul Barnes, Raymond Bond, Harry Bond, Jno. P. Brown, Cantwell, Matthew, Kirby Cahill, Wilbur Cox, Alfred Carroll, J. Clifford, H. W. Chamberlain, Bani, Chanin, Louis Casavant, E. V. Carter, J. M. Crane, Geo. M. Clark, Gerald Coventry, Eddie Clark, Webb Chamberlain, A. Carlingham, C. R. Crawford.
Diamond, Chas., Bryce Desmond, Chas. Dalmoras, Jos. Del Aquila.
Evans, T. D., Louis Eadie, Arthur Earle, H. B. Emery, Jno. Eucka, Wm. Ely.
Fairbanks, Theo., Wm. Fasor, Edmund Forde, Wm. Furey.
Gibon, Geo., C. J. Gundlach, Earl Girdeller, Will F. Granger, H. Goldman, Austin Gillman, J. W. Gorman, P. A. Gilder, Jas. Gillesole, Harrison, Robt., M. E. Heisey, E. L. Hickey, Joe Howard, B. Hamnder, Chas. Holdsworth, Jack Hayden, Kenneth Harlan, Jack Henderson.
Jacobs, J. M., Frank Jowers.
Keene, L., Louis Kemmer, Harry Keen, Jno. L. Kearney, Jos. W. King.
Lehman, Jos., A. L. Lewis, Fred. G. Lewis, Russell Lennon, Jno. Lose, W. J. Love, Geo. Loomis, H. W. Levy, Robt. Lothian, Henry C. Lewis, F. Livingston, Steve Dantes, J. D. Lockhead, Harry Little, Al. Leyboura.
Morgan, E. C., Bert Merling, Chas. Menzel, H. A. Mitchell, W. D. Miles, Ed. Moran, Richard Mandell, Jack Mazee, J. H. McCurry, Jno. McGrath, Rex McDonnell.
Nares, Phina, Ralph Newman, Walter Nealand.
Prinzie, A. C., Tony Pearl, Pierre Pelletier, Halton Powell, Fred Pottanus, Wm. Porter, Quinlan, Geo.
Ritchie, Franklin, Wilfred Roser, Jno. Rankin, Frank Rulworth, Geo. M. Rosener, Thos. J. Ryan.
Schnabel, Ernest, Harry Squires, W. Sundelin, F. H. Smith, Chas. Schuller, Paso Spencer, Frederick Smith, Al. Sherbane, Duncan Sibler, Hal. Stark.
Tower, Robt., Campbell Tibb.
Ungerer, Louis.
Victor, C.
Woodbury, Lee, Thos. H. Wilson, Frederick Warde, J. L. White, Arthur Woods, Chas. Williams, W. J. Wilson, Jack Warburton, J. Wright, Yates, Aubrey, Daniel Young.
Zeidler, Paul.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Salem, Ore., 21, Portland 22-24, Tacoma, Wash., 25, 27, Victoria, B. C., Can., 28, Vancouver 29-31, Bellingham, Wash., June 2, Everett 3, Seattle 4-7.

ARIENNA (Messrs. Shubert, Brady and Selwyn): New York city April 28-May 24.

BATES, BLANCHE (Charles Frohman): Calumet, Mich., 21, Hancock 22, Ishpeming 23, Superior, Wis., 24, Duluth, Minn., 25, Crookston 27, Grand Forks, N. Dak., 28, Winnipeg, Man., Can., 29-31.

BLINDNESS OF VIRTUE (William Morris): Boston, Mass., April 28—indefinite.

BOUGHT AND PAID FOR (William A. Brady): Philadelphia, Pa., April 21-May 31.

BURKE, BILLIE (Charles Frohman): New York city April 28-June 7.

CARTER, MRS. LESLIE (John Cort): New York city May 12-June 7.

CLARK, DELLA (J. F. Sullivan): Salem, Ore., 21, Astoria 22, Kalama, Wash., 23, Aberdeen 24, Elma 25, Olympia 26, Centralia 27, Victoria, B. C., Can., 28, Westminster 29, Vancouver 30, 31, Bellingham, Wash., June 1, Everett 2, Ellensburg 3.

COHAN, GEORGE M. (Cohan and Harris): Chicago, Ill., March 24-May 24.

COLLIER, WILLIAM (Lew Fields): Chicago, Ill., April 7—indefinite.

CONCERT, THE (David Belasco): New York city 19-24.

COUNTY SHERIFF (Wee and Lambert): Sydney Mines, N. S., Can., 22, Sydney 24, Halifax 26, 27, Kentville 30.

DALY, ARNOLD: Cleveland, O., May 12-June 7.

DAMAGED GOODS: New York city April 14-May 24.

DREW, JOHN (Charles Frohman): Butte, Mont., 21, Billings 22, Grand Forks, N. Dak., 24, Winnipeg, Man., Can., 26-28, Crookston, Minn., 29, Duluth 30, 31.

EVERYWOMAN (Henry W. Savage): Denver, Colo., 12-24, Salt Lake City, U., 26-31, Los Angeles, Cal., June 1-4.

GENTLEMAN FROM NO. 9 (Messrs. Shubert): Boston, Mass., May 19—indefinite.

GHOST BREAKER (Maurice Campbell): Chicago, Ill., May 13—indefinite.

GIRL FROM RECTOR'S (S. A. Mitchell): New London, Wis., 21.

GIRL OF THE MOUNTAINS (Wee and Lambert): Carleton Place, Ont., Can., 22, Brockville 24.

GRAUSTARK: Chicago, Ill., 18-24.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HODGE, WILLIAM (Lee Shubert): Montreal, Can., 19-24.

LITTLE LOST SISTER (Walter and Sherman): Hammond, Ind., May 31, Chicago, Ill., June 1-14.

MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.

MISSOURI GIRL (Eastern: Merle H. Norton): Ft. Atkinson, Wis., 21, Columbus 22, Watertown 23, Berlin 24, Beaver Dam 25, Cambria 26, Portage 27, Montello 28, Mashfield 30, Wallsville 31, Eau Claire June 1.

MISSOURI GIRL (Western: Norton and Rith): Newton, Ia., 21, West Liberty 23, Muscatine 24, Moline, Ill., 25, Chicago, Ill., 26-June 31.

MONEY MOON (Morosco and Wagner): Chicago, Ill., April 27—indefinite.

MOTHER: Chicago, Ill., April 27-May 24.

NAZIMOVA, MME. (Charles Frohman): Boise City, Ida., 21, Walla Walla, Wash., 22, Spokane 23, 24, Aberdeen 26, Everett 27, Seattle 28-31.

OLCOTT, CHAUNCEY (Henry Miller): Winnipeg, Man., Can., 19-24, Grand Rapids, Mich., 26-31.

PHILLIPS, ALBERT, AND LEILA SHAW (Rowland and Clifford): Toronto, Can., 19-24, Chicago, Ill., 28-June 21.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21-May 24.

PRICE, THE: Toronto, Can., 26-31.

ROBSON, MAY (L. E. Sire): Montreal, P. Q., Can., 19-24.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

RUSSELL, ANNIE (Lawrence J. Anhalt): Kingston, Ont., Can., 20, 21, Ottawa 22-24, Montreal, P. Q., 26-31.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Boston, Mass., 12-31, Providence, R. I., June 2-7.

STAHL, ROSE (H. B. Harris, Inc.): Seattle, Wash., 19-24, Spokane 25, 26, Missoula, Mont., 27, Butte 28, Great Falls 29, Helena 30, Billings 31, Fargo, N. Dak., June 2, Crookston, Minn., 3, Grand Forks, N. Dak., 4.

STARR, FRANCES (David Belasco): San Francisco, Cal., 12-24.

STUMBLING BLOCK (Oscar Graham): Beloit, Kan., 21, Cawker City 22, Jamestown 23.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 30—indefinite.

THIRD DEGREE (United Play Co.): Salamanca, N. Y., Dunkirk 22.

THIRD DEGREE: Chicago, Ill., 4-31.

THIRD DEGREE: Toronto, Can., 19-24.

UNCLE TOM'S CABIN (Wm. Kibble): Milwaukee, Wis., 18-24.

WALDMANN, EDUARD (E. E. Johnston): Aurora, Neb., 22, Hastings 23, Gothenburg 24, Grand Island 26, North Platte 27.

WARFIELD, DAVID (David Belasco): Wilkes-Barre, Pa., 23, Elmira, N. Y., 24, Williamsport, Pa., 27, Harrisburg 29, York 31.

WITHIN THE LAW (A. H. Woods): Williamsport, Pa., 21.

WITHIN THE LAW (A. H. Woods): New York city Sept. 1—indefinite.

WOMAN, THE (David Belasco): Paterson, N. J., 19-24.

YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.

YORK, THE: Chicago, Ill., April 27-May 24.

PERMANENT STOCK

ACADEMY (Rowland and Clifford): Washington, D. C., April 28—indefinite.

ACADEMY (F. E. Henderson): Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC: Richmond, Va., May 5—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALBEE (Edward F. Albee): Providence, R. I., April 7—indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

AMERICAN THEATRE (James Wall): Philadelphia, Pa.—indefinite.

ARVINE'S PLAYERS (Al. Treberu): Lancaster, Pa., March 3—indefinite.

AUDITORIUM (Theodore Bayliss): Fitchburg, Mass., April 14—indefinite.

AUBREY (D. Otto Hitner): Fairmont, W. Va., May 26—indefinite.

BAKER, LEE, AND EDITH EVELYN: Minneapolis and St. Paul, Minn., May 25—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., April 28—indefinite.

BISHOP PLAYERS: Oakland, Cal.—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., April 28—indefinite.

BONSTELLE PLAYERS: Toronto, Can., May 19—indefinite.

BROADWAY: Bayonne, N. J.—indefinite.

BROADWAY THEATER (Daniel D. Scullen): Springfield, Mass., April 28—indefinite.

BUHLER, RICHARD (A. G. Delamater): Columbus, O., April 28—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

BUSHWICK THEATER (Frank Whitbeck): Brooklyn, N. Y., May 19—indefinite.

CALSMITH: Reading, Pa., May 5—indefinite.

CHAUNCEY-KEIFFER (Fred Chauncey): Beaver Falls, Pa., May 26—indefinite.

CASTLE SQUARE (John Craig): Boston, Mass.—indefinite.

CHICAGO (Charles H. RossKam): Malden, Mass., May 12—indefinite.

COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.

COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.

COLONIAL PLAYERS: Norfolk, Va.—indefinite.

COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.

DAVIDSON: Milwaukee, Wis., April 13—indefinite.

DOMINION: Ottawa, Ont., Can., April 28—indefinite.

EMPIRE (Frank Zabriskie): Paterson, N. J., May 19—indefinite.

EMPIRE: Holyoke, Mass.—indefinite.

EVANSTON: Evanston, Ill., until May 24.

FLAIG AND GILPIN (Aug. H. Flaig): Escanaba, Mich.—indefinite.

GAYETY: Hoboken, N. J.—indefinite.

GLASER, VAUGHAN: Detroit, Mich., April 13—indefinite.

GLASS: El Paso, Tex., April 20—indefinite.

GOTHAM PRODUCING: Schenectady, N. Y.—indefinite.

GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.

HARLEM OPERA HOUSE: New York city—indefinite.

HASWELL, PERCY: Toronto, Can., May 26—indefinite.

HORNE: Akron, O., May 19—indefinite.

HUDSON: Union Hill, N. J., May 5—indefinite.

HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 12—indefinite.

HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 2.

INTERNATIONAL: Niagara Falls, N. Y.—indefinite.

JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.

JUNEAU (J. B. Reichert): Milwaukee, Wis.—indefinite.

KEITH: Toledo, O., April 14—indefinite.

KEITH'S HIPPODROME: Portland, Me., June 2—indefinite.

KELLARD, RALPH (James E. Early): Syracuse, N. Y., May 5—indefinite.

KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.

KEYES SISTERS (C. A. Keyes): Clarksburg, W. Va., April 21—indefinite.

LAKECLIFF (Chas. A. Mangold): Dallas, Tex.—indefinite.

LANG, EVA (O. D. Woodward): Kansas City, Mo., April 27-June 14.

LATIMORE-LEIGH: Roanoke, Va.—indefinite.

LAWRENCE, DEL.: Vancouver, B. C., Can.—indefinite.

LLOYD, ROLLO: Concord, N. H., March 3—indefinite.

LONG, BILLY (Goring and Staer): Atlanta, Ga., April 21—indefinite.

LOSCH, THEODORE: Passaic, N. J.—indefinite.

LITTELL-VAUGHAN: Albany, N. Y., March 24—indefinite.

MAJESTIC: Houston, Tex.—indefinite.

MAJESTIC: Utica, N. Y., April 21—indefinite.

MALLEY-DENISON: Newport, R. I.—indefinite.

MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—indefinite.

MANHATTAN OPERA HOUSE: New York city May 19—indefinite.

MANHATTAN PLAYERS (M. Hirshfeld): Trenton, N. J.—indefinite.

MANHATTAN PLAYERS: Rochester, N. Y., May 5—indefinite.

METROPOLIS: New York city—indefinite.

MORISON, LINDSAY: Gloucester, Mass., May 12—indefinite.

MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 5—indefinite.

NORTH BROTHERS (Sport North): Hot Springs, Ark.—indefinite.

OLENTANGY: Columbus, O., May 12—indefinite.

OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—indefinite.

OLIVER, OTIS: La Fayette, Ind., May 26—indefinite.

OLYMPIC THEATER: New York city May 12—indefinite.

ORPHEUM: Montreal, P. Q., Can., May 5—indefinite.

ORPHEUM (L. Mayer): Haverhill, Mass.—indefinite.

ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.

OWEN, CECIL: New York city March 3—indefinite.

PARKE, WILLIAM: Pittsfield, Mass.—indefinite.

PAYTON, CORSE: Newark, N. J.—indefinite.

PAYTON, CORSE: New York city May 19—indefinite.

PAYTON, CORSE: Brooklyn, N. Y., May 10—indefinite.

PEARL (Alfred A. Webster): Williamsport, Pa., May 26-Sept. 6.

PERMANENT PLAYERS: Winnipeg, Can.—indefinite.

PERUCHI-GYPENE (C. D. Peruchi): Tampa, Fla., May 12—indefinite.

POLI (S. Z. Poli): Wilkes-Barre, Pa.—indefinite.

POLI (S. Z. Poli): New Haven, Conn., May 5—indefinite.

WINIFRED STCLAIRE
"THE BEST DRESSED LEADING LADY IN STOCK."
MANAGEMENT EARL D. SIPE.

DEL S. LAWRENCE
STARRING
GEORGE ALISON
LEADING MAN Crescent Theatre, Brooklyn
SEASON 1913-14 FIFTH YEAR

MR. TYRONE POWER
APPEARING IN SHAKESPEARE
MOSES A. SACHS, Attorney and personal representative, 299 Broadway, N. Y. City

The Girl Who Put the Win in Winning
BESSIE WYNN
AMERICA'S MOST POPULAR PRIMA DONNA

THURLOW WHITE
LEADING MAN
At Liberty for Summer Engagement. Actors' Society.

VIRGINIA MILLIMAN
LEADING WOMAN AT LIBERTY, MAY 17
Address Paul Scott, Agent, Knickerbocker Theatre Bldg., New York

JOSE COLLINS
FEATURED
in Ziegfeld's Summer Follies 1913

WILLIAM JEFFREY
Leading Man Watch for him on Broadway Rochester, N.Y.

CAREY HASTINGS
NEW YORK'S MOST POPULAR CHARACTER WOMAN
Broadway Theatre Bayonne, N. J.

HAZEL HARROUN
INGENUE LEAD Management A. G. DELAMATER

GUS A. FORBES
LEADING MAN Malley-Denison Stock Co., Fall River, Mass.

MISS CAROL WARREN
INGENUE DISENGAGED ADDRESS MIRROR

FRANK KEENAN
LAURELTON, L. I. PHONE, 1906 Springfield

GODFREY MATTHEWS
THE BEST DRESSED LEADING MAN IN STOCK
Youngstown Players Youngstown, Ohio

POLI (S. Z. Poli): Hartford, Conn., May 5—indefinite.
POLI (S. Z. Poli): Bridgeport, Conn., May 5—indefinite.
POLI (S. Z. Poli): Scranton, Pa., May 5—indefinite.
POLI (S. Z. Poli): Allentown, Pa.—indefinite.
POLI (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3—indefinite.
POLI (S. Z. Poli): Springfield, Mass., April 7—indefinite.
PREMIER: Rochester, N. Y., April 21—indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
READE, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
RICHMOND: Troy, N. Y.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
RUSK-BISBEE (J. W. Rusk): Auburn, N. Y., April 28-July 5.
SAVOY: Ft. Worth, Tex.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 6—indefinite.
SCHILLER, E. A.: Memphis, Tenn., May 4—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.
SHERMAN: Elgin, Ill., April 17—indefinite.
SHUBERT-MUHAT: Indianapolis, Ind., May 5—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH: Binghamton, N. Y., April 28—indefinite.
STANLEY: London, Ont., Can., May 19—indefinite.
SUBURBAN (John Gruesinger, Jr.): St. Louis, Mo., May 17-Aug. 16.
SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19—indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TECK THEATER: Buffalo, N. Y., April 21—indefinite.
TEMPLE: Lowell, Mass.—indefinite.
TEMPLE: Hamilton, Ont., Can., May 12—indefinite.
TORONTO: Edmonton, Can., May 21—indefinite.
TURNER, CLARA (W. F. Barry): Port Chester, N. Y., April 7—indefinite.
VAN DYKE AND EATON: Chicago, Ill.—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.
WIETING: Syracuse, N. Y., April 7—indefinite.
WINNIPEG: Moose Jaw, Sask., Can.—indefinite.
YOUNGSTOWN (John R. Elliott): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

CARLETON SISTERS (Varney and Montgomery): Elwood, Ind., 19-24, Crawfordsville 26-31, Green Castle June 2-7.
CHATTERTON, ARTHUR: Annapolis, Md., 19-24.
CORNELL-PRICE (W. E. Cornell): Charlotte, Mich., 19-24.
HAYES, LUCY, ASSOCIATE PLAYERS: Stuart, Neb., 19-21, Ainsworth 22-24.
HILLMAN'S IDEAL (Harry Bohns): Iola, Kan., 19-24, Emporia 25-31, Lawrence June 2-7.
HIMMELRIN'S ASSOCIATE PLAYERS (Ira E. Earle): Muncie, Ind., 5-31.
KEENE, LORAINE: Sheboygan, Wis., 12-31.
LONG, FRANK E.: Ashland, Wis., 18-24.
LYNN, JACK: Rockland, Mass., 19-24.
MAHER, PHIL: Newark, N. J., 19-24.
MATTICE: Northville, N. Y., 19-24.
NEFF'S TENT THEATER (Robt. A. Neff): Bowie, Tex., 19-24, Ryan, Okla., 26-31.
PICKERTS, FOUR (Willis Pickert): New Milford, Conn., 26-31.
WESSELMAN-WOOD (L. B. Wesselman): Kenesaw, Neb., 19-21, Harvard 22-24.
WINNINGER PLAYERS (John D. Winninger): Janesville, Wis., 19-24.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Washington, D. C., May 19-June 14.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., 5-31.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 12—indefinite.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7—indefinite.
ALL ABOARD (Lew Fields): New York city June 2—indefinite.
AUCTION PINOCHLE (Adolf Philipp): Brooklyn, N. Y., 19-24, New York city 26-31.
BLACK PATTI (H. Voelckel): New York city 19-24.
EMPIRE MUSICAL COMEDY (Beck and Lombard): Pittsfield, Mass., May 2—indefinite.
FOLLIES OF 1913 (Florenz Ziegfeld, Jr.): New York city June 2—indefinite.
FOY, EDDIE (Werba and Luescher): San Francisco, Cal., 11-24, Medford, Ore., 26, Eugene 27, Salem 28, Portland 29-31.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
HANKY PANKY (Lew Fields): Los Angeles, Cal., 11-24.
HITCHCOCK, RAYMOND (Cohan and Harris): Stockton, Cal., 21, 22, San Jose 23, 24.
HOFFMAN, GERTRUDE (Morris Gest): Toronto, Can., 19-24.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
JUVENILE BOSTONIANS (B. E. Lang): Prince Rupert, B. C., Can., 21-28.
LOUISIANA LOU (Mayer and Hirshfield): Boston, Mass., 5-31.
MACDONALD, CHRISTIE (Werba and Luescher): Boston, Mass., 5-31.
MERRY WIDOW (Henry W. Savage): Minneapolis, Minn., 18-24.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 22—indefinite.
MUTT AND JEFF (Gus Hill): St. John, N. B., Can., 22-24.
MY LITTLE FRIEND (Whitney Opera co.): New York city May 19—indefinite.
PASSING SHOW OF 1912 (Messrs. Shubert): Philadelphia, Pa., 5-31.
PAYTON, CORSE, MUSICAL COMPANY: Newark, N. J., May 15—indefinite.
PRINCE OF PILSEN (Henry W. Savage): La Crosse, Wis., 21, Oshkosh 22, Green Bay 23, Menominee, Mich., 24, Calumet 26, Hancock 27, Ishpeming 28, Marquette 29, Sault Ste. Marie 30, Sudbury, Ont., Can., 31.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
RING, BLANCHE (Frederic McKay): Chicago, Ill., April 13—indefinite.
ROBICK GLEN STOCK: Elmira, N. Y., May 26—indefinite.
ROSE MAID (Co. C: Werba and Luescher): Ottawa, Ont., Can., 19-21, Quebec 22, 23, Sherbrooke 24, Burlington, Vt., 26, Rutland 27, Hudson, N. Y., 28, Kingston 29, Middletown 30.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): New York city May 29—indefinite.
SIDNEY, GEORGE (A. W. Herman): Cleveland, O., 19-24.
SUNNY SOUTH (J. C. Rockwell): Sault Ste. Marie, Ont., Can., 21, Thessalon 22, Blind River 23, Massey 24, Webbwood 26, Sturgeon Falls 27, Pembroke 28, Eganville 29, Renfrew 30, Almonte 31.
TIVOLI COMIC OPERA: San Francisco, Cal., May 21—indefinite.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 5—indefinite.
ZERO OPERA COMPANY New York city April 14—indefinite.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.

BURLESQUE

BOWERY (George H. Harris): New York city 19-31.
COLUMBIA (Bob Simons): Boston, Mass., 19-24.
GINGER GIRLS (Manny Rosenthal): Washington, D. C., 19-24, Pittsburgh, Pa., 26-31.
HASTINGS, HARRY: Pittsburgh, Pa., 19-24.
JARDIN DE PARIS (Lee Stevens): New York city 19-24, Newark, N. J., June 2-7.
LOVE MAKERS (Sam Howe): New York city June 2—indefinite.
MERRY-GO-ROUNDERS (Lefler-Bratton Co.): Detroit, Mich., 19-24.
STARS OF STAGELAND (William Dunn): Toronto, Ont., Can., May 12-June 28.
TROCADEROS (Frank Pieres): Toronto, Can., 19-24.
YANKEE DOODLE GIRLS (Max Gorman): Detroit, Mich., 18-24.

CIRCUS

BARNUM AND BAILEY'S: Indianapolis, Ind., 21, Cincinnati, O., 22, 23, Springfield 24, Columbus 26, Cleveland 30, Scranton, Pa., 31, Toledo, O., June 2.
BARNES, AL. G.: MacLeod, Albt., Can., 21, Lethbridge 22, Claresholm 23, High River 24.
BUFFALO BILL AND PAWNEE BILL: Washington, D. C., 21, 2, Fredericksburg, Va., 23, Richmond 24.
DOWNIE AND WHEELER: Willimantic, Conn., 21.
FERARI, COL. FRANCIS: Altoona, Pa., 19-24, Williamsport 26-31.
GENTRY BROTHERS: Cincinnati, O., 19-24.
GENTRY BROTHERS (NO. 2): Union City, Ind., 21, Dunkirk 22, Gas City 23, Converse 24.
HAGENBECK-WALLACE: Coatesville, Pa., 21, Wilmington, Del., 22, Camden, N. J., 23, Bridgeton 24, Johnstown, Pa., 30.
HONEST BILL: Lincoln, Ark., 21, Prairie Grove 22, Johnson 23, Springdale 24.
101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Brooklyn, N. Y., 19-31.
OKLAHOMA RANCH WILD WEST (Arlington and Beckman): Ft. Plain, N. Y., 21, Weedsport 22, Albion 23, Lockport 24.
RINGLING BROTHERS: Bridgeport, Conn., 21, New Haven 22, Waterbury 23, Hartford 24, Boston, Mass., 26-31.
SAUTELLE, SIG.: Dover, N. H., 23.
SELLS-FLOTO: Logan, U., 22, Pocatello, Ida., 23, Twin Falls 24.
SPARKS, JOHN H.: Rensselaer, Ind., 21, Blue Island, Ill., 22, Maywood 23, Rochelle 24.
SUN BROTHERS: Danville, W. Va., 21, St. Albans 22, Montgomery 23.
YOUNG BUFFALO WILD WEST AND COLONEL CUMMINS'S FAR EAST: Bradford, Pa., 21, Ridgway 22, Renova 23, Bellefonte 24.

ORCHESTRAS

DON PHILIPINNI: Delmar Garden, St. Louis, Mo., April 27—indefinite.
HAND: Riverview, Chicago, Ill.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa., May 4—indefinite.
OHLMEYER: Idora Park, Oakland, Cal., May 10-June 21.
POWERS'S: Olentangy, Columbus, O.—indefinite.
ROLFE, B. A.: Woodside, Philadelphia, Pa., May 10—indefinite.
ROYAL CHINESE MILITARY BAND OF PEKIN (Hugo Bros. and Felix Biel): Tokio, Japan, 16-30, Honolulu, Hawaii, June 15-30.
THAVIN: White City, Chicago, Ill., May 10—indefinite.
THOMAS, THEODORE: Milwaukee, Wis., 19.

MISCELLANEOUS

ABBOTT, ANNIE (Hugo Bros. and Felix Biel): Bombay, India, 1-30.
FASOLA (Hugo Bros. and Felix Biel): Budapest, Hungary, 16-30.
HOUSTON, MAGICIAN: Pekin, China, May 1-31, Canton, June 2-28.
JONES, JOHNNY J.: Chester, Pa., 19-24.
TANGUAY, EVA: Chicago, Ill., 18-31.
THURSTON (Jack Jones): New York city 12-24.
WANG TOY SON (Hugo Bros. and Felix Biel): Durban, South Africa, 18-30.

PARK COMEDY CLUB

Her Lord and Master, Martha Morton's ever-refreshing comedy, dealing with international marriage, was given two successful performances by the members of The Park Comedy Club, in the Plainfield Theater, Plainfield, N. J., on the evenings of May 8 and 9.

Mrs. Maxwell E. Perkins (nee Louise Saunders) played the role of Indiana Stillwater in a most charming manner. As Lord Nelson Stafford, Alson Abbott was particularly clever. Mr. Abbott played the "haw-haw" Englishman role as a Lawrence D'Orsay would. Mrs. Abbott as Grandma Chazy Bunker got all the comedy out of the role. The lead was played by Brown Rolson in a dignified style. Others in the cast were: John Valiant, Blanche Butterfield, William Pelletier, Elizabeth Goddard, Robert Cox, Henry C. White, Edna Hopkins and Leslie R. Fort. Harry L. McGee acted as stage manager.

BEBAN FOR LONDON

George Beban sailed for England on the White Star Liner *Laurentic* for a special engagement of two weeks at the Palladium in London, beginning Monday, May 26, in The Sign of the Rose. On the occasion of his first professional visit to London, Mr. Beban will have the support of Henry Weaver, George McBarron, Felix Krembs, Edith Shayne, and Edith MacBride, all of whom accompanied him on the *Laurentic*.

JUSTINA WAYNE
LEADING WOMAN
Alcazar Theatre, San Francisco, Calif.

OLD PLAY DAYS

No. 2

The Uncle Tom's Cabin company that showed under canvas in St. Joseph, Mo., went stranded in that dear old town before the week closed for which it was billed. It was in the Spring of 1867.

It was my first Uncle Tom, and the recollection freshens whenever I see the Beecher-Stowe drama on the bills or a mention of it in the newspapers. My first play tears were shed at the production under the big tent, and they were about as genuine as any optical leak in my weeping career.

When I heard that the company was stranded my pangs of regret were as poignant as those of any of the cast. The word "angel" as applied to the profession had not then been coined, but if I had had that which makes a theatrical angel it would have been given freely to the U. T. C. players.

I was in the knighthood of sentiment. One of the company in particular had made a dent on my impressionable nature which kept me awake o' nights and cut in on my appetite. Yes, this one was a woman. If all of the adoring adjectives which I have seen since then applied to fair women of spirituelle construction had been current then they would not have adequately expressed my opinion of the girlish creature who played the role of Eliza.

My first detective work was in search of her. I didn't care much for the other strands of the company, but I did pine to think of this sylph having nothing to eat and possibly with not where to pillow her titian locks. But before the gloaming came on the first day of the bust-up I discovered that my "dream" was at one of the hotels which sheltered the "profession." No need to explain to the adolescent easy mark how I prepared myself for the call, nor need to be explained the flutter that took hold of me as the bell-hop went away bearing my card. And when he returned with the information that Miss Neal would see me in the parlor I went through the best poses I could summon before the big mirror.

And when the vision came in—no longer a vision but a living reality—the light might have been turned off, for surely she was sufficiently radiant for all illuminating purposes.

I want to say to any young man who may be making visits to stage doors or cafes that the object of this call was actuated by no motive that could have been objectionable to the most discreet lady.

This stranded one must have known the sincerity of my youthful nature. Before the call was over she had told me of her home life, how she became an actress, how she had struggled for success, and why the company had disbanded.

The story must have been true, for I've heard it so often in all parts of the country since.

Somewhere in the talk I had told her of my longing to be an actor, of course. This longing, however, had not come upon me until I saw Uncle Tom's Cabin under a tent.

Then this stranded one went to her room, and when she returned she had a copy of Ingomar, the Barbarian. I had heard of that, of course, but I've often wondered since why she selected that to read to me. But when she had read it she was my Parthenia. Then she sent for her guitar, I don't remember the name or the words of the first song she twanged and sang, but I declare to you that just now the air came back to me and I whistled it.

I must hasten this story to a finish. I called several times after, for she was waiting "to hear from home" in order that she might return.

Sunday evening. Another call. Would she like to go to church? You see now how innocent I was. Yes. When we reached the sanctuary an usher apologetically asked me in the vestibule if my "company" sang. He explained that the soprano of the choir had sent word she wouldn't be able to come and the usher had just started out to find an "understudy." I explained to Miss Neal, and to my delight she consented. I wonder if there are any old St. Joe-ites living who were at the Frances Street M. E. Church the night that a stranger to all but me sang the solos of the church of the Rev. Dr. Leftwich? That was a "one-night stand" that does not appear in the annals of play folk.

After church, dinner. The next day a longing to see "mother" "touched me," and Miss Neal's hotel bill and fare to an Illinois city were arranged, with the assurance that a recompense would follow. I became an "angel" after all.

Never again. FRANK H. BROOKS.

Harry K. Hamilton
Actors' Society, N. Y. C.

MAY BUCKLEY
COLONIAL THEATRE
CLEVELAND, OHIO

MISS EDNA PAYNE
LEADING WOMAN
Lubin's Stock Co. Phila., Pa.

LAURETTE ALLEN Characters
AT LIBERTY—MAY 17th
1618 Chicago Avenue, Evanston, Ill.

AITKEN, SPOTTISWOODE
The Dana, Rosedale, Long Island, N. Y

BOSHELL, ADA
At Liberty. Address care DRAMATIC MIRROR

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman

COX, GEORGE L.
Belle Poiresson Company (Eastern).

HANCHETT, JULIA
Permanent address, 21 E. 21st St., New York

McGRATH, CHARLES A.
Permanent address Actors' Society

MERCHANT, RALPH
Character Juveniles. Minos

MULDENER, LOUISE
Chares. Invites offers. Stock or jobbing. Agents.

PERRY, NATALIE
Poor Little Rich Girl Co.

STANHOPE, JOSEPH
Albee Stock, Keith's Theatre, Providence, R. I.

SPARKS, W. W.
Technical Director, Scenic Artist, Little Theatre, Phila

STOYLE, CARRIE LEE
Busty Pulls the Strings (Chicago). On Tour.

FRANK HERBERT POISONED

Frank Herbert, the Chicago boy who proved last season that wealthy boys sometimes choose a stage career, is at his home in Chicago, recovering from a severe case of blood poisoning, contracted from soap while washing in one of New York's best hotels. He was out this season in Kismet with Otis Skinner.

SUIT AGAINST ARMSTRONG

Suit has been entered in the Supreme Court of Chicago against Paul Armstrong for $10,000 by the administrator of the estate of Christ Christ, who died recently from injuries received while being run down by Armstrong's automobile.

Harley Knoles, who is playing the part of Chumley, the English comedy role, in The Rose Maid, has the credit of being the only surviving principal in the cast since the company went touring last August, completing his three hundredth performance when the tour closes May 31.

TRUE ECONOMY

True economy does not mean buying the thing that is cheapest in the beginning. It's buying the thing that is cheapest in the end. Don't buy the theatrical trunk that is cheapest to buy. Buy the one that is CHEAPEST TO KEEP. Buy the lightest, to lessen your excess baggage expense; the strongest, to stand the rough use (and abuse) it's bound to get, and the most serviceable, to insure many years of service.

What you need is the trunk that costs you the less: for ten or more years' use. In short—BUY A BAL FIBRE TRUNK.

WILLIAM BAL, Inc 148 W. 44th Street, New York City

San Francisco Agent: VICTOR TRUNK CO., 74 Ellis St
Memphis Agent: MACK TRUNK CO., 102 So. Main St.

MOTION PICTURES

COMMENT AND SUGGESTION

MARC MacDERMOTT,
With Edison Company in Europe.

MECHANICAL difficulties have been met and for the most part overcome. It is exceptional to find a picture released by one of the first-class manufacturers in which the photography is not acceptable. Beautiful scenes are almost taken for granted; no corner of the globe appears to be inaccessible to traveling players, generally recruited from the stage and qualified by thorough training to give intelligent performances. Money is freely spent on settings and costumes; it is used in paying directors and actors large salaries and in equipping plants where every known device that will contribute to the turning out of a perfect film is utilized. The machine, so to speak, has been brought to a high state of efficiency, and material to feed it is lacking. While there has been a steady advancement in the ability to produce, the raw substance to be transformed into the finished product has not increased proportionately; in fact it might be argued that it has diminished. Ideas and situations that were new and consequently interesting two years ago have been handled in all of their variations until they are stale. The days of the familiar Western picture seem to be numbered, battle scenes, owing to frequent repetition, are losing their power to thrill, and farcical developments that did very well for a time have acquired a sequence as ordinary as that of the letters of the alphabet. Producers are not facing a problem of how to produce photoplays; they are facing one more difficult of solution—how to get photoplays worth producing.

* * * *

By various means grist is being supplied for the mill whose capacity constantly increases, but much of it is of poor quality. Nobody knows that better than the men who feed the machine. They tacitly acknowledge it and strive to make the most of limited opportunities. Sometimes the creative director almost seems to perform the miracle of making bread out of a stone, but that is to his individual credit and only in isolated instances mitigates the harm of an impoverished scenario department. Not infrequently a director is forced to write hurriedly and produce his own stories, a fatal drain on his creative ability. Being a trained man he knows half a dozen ruts that if followed will lead to a passable film and probably he has neither the time nor the energy to blaze new paths. With the scenario editor who is forced to write with one eye on the paper and the other on the clock, it is much the same. Both the director and the editor know the rules of the company for which they are writing and their scripts fill requirements; probably they are better than ninety per cent. of those received from outsiders; but what is more tiresome than mechanical correctness without the spirit of life?

* * * *

It would be wrong to suppose that producers do not want good, live, fresh stories. They do, and efforts are being made to procure them. Inducements are being held out to attract successful writers of fiction, advertisements stating that fair prices will be paid for scenarios are printed and scenario departments are being conducted with more system, so that instead of keeping a writer in uncertainty about the fate of his script for months, perhaps, reports are made within a reasonable time. But the most pronounced tendency is towards securing a regular staff of writers selected from among those who have shown ability. This, of course, will make the path of the free lance writer more difficult. Some companies have reached the conclusion that the few available scripts included in the bundles received every day do not warrant the detail work attending the receiving, rejecting and returning of so many unsolicited contributions. No doubt they know what they are about and there is every reason to expect more from a staff of trained writers, each submitting one scenario a week, say, than from many times that number of amateurs. But in searching for ways to strengthen scenarios might it not be wise to look behind the men who write them and examine limitations enforced by the companies? Is it not true that a premium is being placed on innocuous banalities? In a country notably cosmopolitan motion picture producers have laid down an appalling number of rules to prevent the possibility of giving offense to any race or creed; add these to the so-called moral regulations, then place them on the back of a writer and even a genius will find flying difficult. A praiseworthy effort to guard against license is riveting handcuffs on legitimate freedom and potential invention is made a member of the chain gang that plods wearily in the rut because to depart from it means rejection. There is a happy medium between pictures made suitable to a Sunday school and those not fit to be seen by self-respecting adults.

FRANCIS X. BUSHMAN,
Who Has Returned to Essanay.

"THE DISTRICT ATTORNEY'S CONSCIENCE," LUBIN.

* * * *

C. J. HITE, president of the Thanhouser Company, has called the attention of THE MIRROR to a flagrant distortion of facts for sensational purposes by the Chicago *Examiner*. Some reporter, probably in need of a story, took the Thanhouser industrial film, An American in the Making, as a subject to enlarge upon. With characteristic inaccuracy he calls it A Man in the Making, and proceeds to make the daughter of the superintendent of the Gary steel mills the heroine of a tale entirely unlike that told in the picture. The *Examiner* extends the yarn to make it appear that the residents of Gary are excited by the incident and that the superintendent believes he has a grievance. This appears to be a particularly offensive instance of "yellow" journalism tending to create a false impression. We happen to have seen this film that save for the slightest of stories is an industrial film pure and simple. The superintendent and his daughter were not in any way included in the production and have been needlessly embarrassed.

THE FILM MAN.

THE EVOLUTION OF THE MOTION PICTURE

III. FROM THE STANDPOINT OF THE STUDIO DIRECTOR

AN INTERVIEW WITH HORACE G. PLIMPTON, MANAGER NEGATIVE PRODUCTION THOMAS A. EDISON, INC.

[The third of a series of exhaustive articles on the motion picture. The fourth article will be published in THE MIRROR *of June 4.*

THE MIRROR *would be pleased to receive letters of comment and suggestion regarding the series. Such communications should be addressed to the* SERIES EDITOR.

Selected letters will be published at later dates.]

BY FREDERICK JAMES SMITH

"IF we are to compare the development in directing methods of the present day and of five years ago, we, of course, find that things are infinitely better done now," declares Horace G. Plimpton, manager of negative production of Thomas A. Edison, Inc.

"The most important advancement in direction has been the attention to detail—the carefulness with the finer points of a picture," he continued. "Things thought unessential in the early days of action stories are now carefully studied. The little points—the touches of facial expression—are watched with care. The result is that we can now get over situations which were impossible before. The modern director finds slight bits of business are vitally important. Characterization can lift a little story into a moving drama.

"Realism in scenery is another keynote of the advance. The tendency all around is towards greater naturalness and towards the elimination of artificiality. A criticism, however, in many scenarios is that a strong situation, so called, is brought in, simply for the sake of the situation, and without being a logical part of the plot. That is all wrong. The story must develop plausibly."

"What do you think of the question of remuneration of scenario writers?" I inquired.

"We are told that the remuneration is so inadequate that the big writers will not enter the field," replied Mr. Plimpton. "That, I think, is exactly the wrong way of looking at the question. If they entered the game, conditions would adjust themselves. It is the fact that the big writers keep out that holds the prices down. The entrance of a few well-known authors or playwrights would readjust conditions. Naturally the manufacturers are going to buy as cheaply as they can, but if the quality of story is improved, they will have no objection to a reasonable advance."

The Continental screen drama was discussed by Mr. Plimpton. The manager does not believe the French photoplay exceeds the American film drama in adroitness of construction. In fact, he will not admit that anything is superior to the American film play in scenario writing or production. "It is surprising to see the extent they use sub-titles abroad. One often follows another, some of them run over to a second sub-caption, and most of them are very long," he says. "You can't hold a spectator with a long sub-title."

Mr. Plimpton has just returned from Europe, where he studied Continental motion pictures and conditions. He visited a number of the larger studios, but naturally he is reticent about discussing the methods or making comparisons, for it is quite evident that he is ardently and thoroughly American in his ideas.

"The character of the subjects handled in the screen dramas," he continued, "is something that should be considered by producers. It is all wrong for an American producer to attempt a picture like, say, Quo Vadis, which I consider to be the most remarkable film ever made. To attempt that sort of picture is utter folly. We have not got the atmosphere, the scenery, the spirit or even the actors for it. Americans should leave that sort of thing alone. It can be done infinitely better on the other side. One of the faults of some American producers is that they believe they can do anything."

The demand for American pictures abroad came up for discussion.

"We can make pictures which are popular in England and we can find a demand for our productions in Germany," responded the manager. "There, however, we are forced to watch out for a very rigid police censorship. Things you and I wouldn't think of moment or of any importance fall before their censorship." In Germany, pictures which violate our ideas of morality are popular, but the censorship curiously prohibits film plays which suggest a criminally unlawful act, such as theft.

"I have arrived at the conclusion," states Mr. Plimpton, "that we might as well let the Latin countries alone. They will take a small amount of the good ordinary subjects and a considerable quantity of spectacular things. But our life is so different that it would be hard to make our pictures widely popular.

"The most important advancement has been the attention to detail."

"One of the faults of some American producers is that they believe they can do anything."

"The American producer should not attempt the classic screen drama."

"If the motion picture holds its popularity in its present form, the development will be in the line of better plots."

MR. HORACE G. PLIMPTON.

It couldn't be done without French or Italian actors and then not as satisfactorily as they themselves can do it.

"The American producer should not attempt the classic screen drama, such as the stories of Rome and Greece," argues the manager. "I think that it is as futile for us to attempt The Last Days of Pompeii or anything along that line as it would be for an Italian producer to present a picture dealing with Washington crossing the Delaware or with Colonial history.

"It is hard to tell in America whether a picture is a success or a failure. The sale on all subjects is substantially the same. It never varies, as all pictures circulate equally through the exchanges. The spectacular pictures have the biggest sale in Europe. Comedies are most in demand everywhere and hardest to get. We have found a very fair demand for the pictures of children and child life. But the average person likes to see many people in a picture and a lot of display."

"Is the increasing production of the extra reel feature photoplay affecting the single reel release," I asked, "in that producers are tending to put their best efforts into the bigger picture?"

"I should say decidedly not," Mr. Plimpton declared. "Anything which sets a new standard is bound to affect the whole output of a company. That, as time goes on, the more elaborate and spectacular subjects will be made almost exclusively in two or more reels is to be expected, and this is proper, but the effect on the single reel picture should be beneficial instead of detrimental. A moment's reflection will make it obvious, I think, that, with the increasing 'feature' competition, the single reel must keep up its quality to justify itself.

"Censorship," continued Mr. Plimpton, "is more or less of a bugbear, but while certain localities have their own censors, usually police, which are exacting and sometimes absurd, the attitude of the National Board in this country is broad and reasonable. In my judgment it is a mistake for a manufacturer to consider the censorship authorities at all. Let him be his own censor and apply the rules of decency to a plot before the picture is started. He will find he will have very little trouble with censors. If, however, pictures are to be made with situations on the ragged edge in the hope that they will 'get by,' there is going to be mighty little improvement in the mind of the public."

Mr. Plimpton was asked to compare dramatic stage direction with motion picture direction.

"The theatrical director is directly under the eye and command of his manager," he responded. "He consults the author. In a measure his work is a compromise. The picture director, on the other hand, is supreme. I believe the scenario writer should be taken into consultation in a measure by the director before the picture is produced. We do that in advance of production to some extent. With the rapidity necessary to the production of a certain number of pictures weekly, however, we are not willing to have the scenario author on the studio floor to assist in the direction. I think it is all right before the actual production for the scenario writer to be consulted, but in order for the director to obtain authority and to get out the work with even quickness, the director must be left alone.

"The essential qualities of a successful director are imagination, resourcefulness and, above all, executive ability. He must have control of himself, face problems quickly without becoming 'rattled,' and know how to handle people."

I suggested that the hurry of production was one of the faults growing out of the great popularity of pictures. Mr. Plimpton did not commit himself. "That is a question," was all he would say.

Mr. Plimpton is essentially a conservative business man. He pauses—weighs a question thoroughly—before replying. Consequently his answers and opinions carry the feeling of sincerity as well as the force of a broad actual experience.

"What are the essential qualities of a successful picture player?" I asked.

"I think that the same qualities, which make a person successful in one line, bring success in another," said the manager in answer. "The greatest thing is magnetism, I believe. Magnetism is baffling to define. It can't be created or cultivated. It is the same in music. I have a poor ear for music, yet I am passionately fond of it. But I could never be a musician. I lack a something that can't be cultivated. Magnetism in the same way cannot be created, but it is a quality that reaches out of a picture to the spectator.

"I think everything else is subservient to magnetism. I believe, too, that a girl with beauty has a valuable asset for success. In fact a pretty girl is likely to do better than one gifted with other qualities, but lacking beauty.

"Adaptability and amenability are vitally important. Directors like ideas and suggestions from their players, but they do not like arguments. The players must be amenable to direction."

I asked the manager how he considered the actress, who has been trained on the stage and who enters film work, in comparison with a player whose experience has been gained in the studio.

"There are few actors who have been developed in the pictures," he said. "In fact they are exceedingly rare. This I attribute to the short life of the motion picture art. No doubt they will come. The best people in pictures at present have more or less stage experience. Take in our case, Miss Mary Fuller. She had no great stage experience before entering pictures, but she had enough to be thoroughly grounded in stage technique.

"Suppose two young women were to apply to us for a position. One has been experienced in stage work, while the other, although she might seem adaptable and clever, is without experience. It is natural that, were we to choose between the two, we would engage the actress with theatrical training.

"Four or five years ago, picture making was not an art. I expect as we go on, people will develop in the business. But one thing stands in the way of such development—the rush of players from the stage to the studio. As long as that condition obtains, the beginner has a pretty poor chance to start and develop in pictures. That is natural, for the professional, with technical equipment, saves trouble for the director."

My request for an estimate of the value of sending a company to distant points of the earth for pictures brought an emphatic reply.

"The value is very great," he declared. "There the picture is superior to the theater, for, in the film play, scenes can, for instance, be actually enacted in

(Continued on page 26.)

NEFF STATES VIEWS

President of Exhibitors' League Tells Why He Wants National Censor Congress

The position of M. A. Neff, president of the Motion Picture Exhibitors' League of America, in relation to the censor bill passed in Ohio and in regard to other methods of censorship, proposed or in force, is clearly outlined in a statement sent to THE MIRROR. Unfortunately, space does not permit the printing of the statement in full, but this is the substance of what Mr. Neff says:

"Owing to the many editorials and misleading statements made from time to time in regard to the censor bill passed in Ohio and the reasons for the same, I desire to make a statement. First, it is absolutely necessary to have either a National or a State censor board with legal authority to censor the pictures in the State of Ohio, otherwise by reason of the passing of constitutional amendments in the State of Ohio, each city and town in Ohio would have the right to establish a censor board, and if we had not passed a State censor bill the moving picture exhibitors of Ohio might just as well have closed up their theaters. Every town might have established a censor board, and any one acquainted with the situation can well imagine what this would mean. Films would not only be censored once in the State of Ohio but possibly 100 times, and this censor board would become a political asset controlled by little, narrow-minded politicians that would destroy the moving picture business in our State.

"The Ohio censor bill passed provides that the members of the Ohio censor board may act with any other legally constituted board and establish a National censor board which could censor the pictures for every State in the Union, but would not be supported by donations from those directly interested in having pictures passed.

"We first tried in every way possible to secure a legal National censor board, but found it impossible to do so by reason of the fact that the National Government has no authority to establish a censor board to censor pictures for the individual States. We then turned to the State for relief, and after more than a year's hard work and planning and asking for advice from manufacturers, newspapers and others, no one could suggest a plan whereby the emergency might be met. It was then that I proposed that a few States pass a censor bill creating a censor board and that these few censor boards get together and form a National Censor Congress and censor the pictures for every State in the Union by securing the endorsement of all the States to accept the censoring of the pictures by the Censor Congress, which would be a very easy matter. Ohio has passed such a bill and it will soon become a law, and we are ready to work with other States in forming a National censor board and are ready to do our best to secure the endorsement of the censor board so established and which will be legal in every respect.

"There is a vast difference between a self-constituted censor board with no authority and a National censor board created as heretofore stated, with absolute legal authority. The pictures now being censored by the National censor board are in many places being re-censored, whereas in the case of a censor board as provided by the Ohio State censor bill, no one would dare interfere with the exhibition of pictures that were censored by this board. It is not proposed to have forty-eight States represented on this censor board, because it is not necessary. I believe that all the people and the States want is to be secure and protected from suggestive and immoral pictures, and this would increase the picture business from 15 to 30 per cent. in every State. It is a step upward and in the right direction, for we must have supervision for pictures that are manufactured, not so much in this country but in foreign countries and that are shipped to us.

"The censor bill proposed in Michigan was outrageous; it provided that one man and one woman should constitute the board and that they should pay $2.50 not only for each film censored but for slides. I did all I could to kill the bill. The bill in Kansas was almost as bad, and I did what I could to kill that bill. The bill in Wisconsin I have not read, but I was opposed to the bill in Iowa because it was not properly drawn and did not make the proper provisions; it was vicious, misleading, unconstitutional and a detriment to all concerned. The bill in California I am opposed to most bitterly, also I was opposed to the bill offered in Indiana. In fact, I have been opposed and am opposed to every bill I have seen so far, with the exception of the one in Ohio.

"I am in favor of a National Censor Congress composed of broad-minded, honest citizens who are paid a stipulated salary and are under the jurisdiction of some authority who has the right to ask for their resignation if pictures get by that should not, or if pictures are condemned that should have passed. I fail to see where any conscientious person can object to the exhibitor having representation upon this board, and I am sure that the exhibitors are willing to have the manufacturers and press represented.

"I believe that everybody will concede that the National censor board, up to the time it became generally known that it had no legal authority, was doing good work, and if it had been possible I, for one, would have endorsed the National censor board and allowed it to continue the good work being done. But lacking a legal standing and not being able to enforce its decisions, various cities took advantage of the situation until it became such a danger to exhibitors that we were forced to do something. The only thing possible under our form of government is to establish the National Censor Congress created from a few of the States and show the other States the wisdom of indorsing the Congress.

"I am open for conviction, and any better plan will be hailed with satisfaction and relief. My first consideration is for the exhibitor, but to be for the exhibitor one must of necessity be for the people and look to the interest of the people that the exhibitor may continue to do business and prosper."

"TONY THE TENOR," PILOT FILM.

DANCING ON THE SKY-LINE

While photographing Shanley's cabaret show in Kinemacolor on the roof of the ten-story Mecca Building, the Ramarin Troupe of Russian dancers were posed on the three-foot parapet, 175 feet above Broadway, with only the spires of the cathedral and the blue sky as a background. After the dancers had been taken in such steps and poses as were suitable to their precarious footing, Frantz, the acrobat of the troupe, volunteered to "do some stunts." There on the celebrated "sky-line of New York," he did back-somersaults, hand-springs and hair-raising pirouettes until his manager, Victor Hyde, shouted in alarm, "Stop, Frantz; if you fall off that parapet you'll break your contract!"

BUSHMAN WITH ESSANAY

Four Other Companies Made High Bids for Actor's Services

Francis X. Bushman has returned permanently to the Essanay Company at a salary that is said to equal any ever paid a motion picture actor. Mr. Bushman received flattering offers from four other companies, and not until last week did he definitely decide to again become a member of the Essanay forces. His reappearance in films will be welcomed by thousands of people who have long recognized his superior qualities as an actor and a director.

PLENTY OF COMEDIES

The photoplays announced by the Vitagraph Company for release in June are remarkable for their suitability to the season. Among the twenty-five plays are no less than thirteen comedies. There are four "Bunny" pictures, one for every week; two "Costello" pictures, cast in by the Vitagraph, given brothers from abroad, and two character plays, Wallie Van, as Cutey, appears in two laugh-makers, while Jimmie Mack, the always jovial fat man, will show himself on the screen in two other comedies. Two pictures of which much is expected are Arriet's Baby and Her Sweetest Memory, the first an interesting drama of the Lorelei coster and the second a prettily told story of the one bright incident in a poor girl's life.

SHARE PILOT STUDIO

The motion picture concern organized by the Mittenthal brothers has secured the use of the Pilot studio in Yonkers, N. Y., for three days of each week. Theodore Marston is director of the company, and William Winter Jefferson, son of Joseph Jefferson, is a member of the acting force. Mr. Jefferson has just closed a season with William H. Crane in The Senator Keeps House.

PALACE A BUSY PLACE

Manufacturers Are Preparing to Send Best Material to Exposition

Preparations for the Exposition of the Motion Picture Art at the New Grand Central Palace in July, continue apace. During the past week many of those who will exhibit spent considerable time at the Palace with Secretary Samuels of the exposition committee.

The American Seating Company has had its architect on hand to draw plans of the "model" theaters and to figure on the seating capacity, etc. These theaters will be laid out in as thorough a manner as if they were to be permanent. The American Seating Company has already ordered from its factory the different styles of chairs that are to be installed in these model theaters.

The H. W. Johns-Manville Company, which will install asbestos booths in all theaters, has had its representatives at the Palace to figure on the size of the booths.

Several projecting machine companies have had their representatives there to figure on the distance of the throw, height of the booths, size of the screens and other details which go to furnish perfect projections. New machines are to be used by all.

Screen companies who have taken space have ordered special screens from their factories so that a clear picture is sure to be seen.

Several of the film manufacturers are now taking special pictures for the week of July 7 to 12. These companies will show only pre-released pictures, and they are sure to be of the highest quality.

Much interest is being taken in the $25 prize scenario competition. Mr. Samuels is delighted with the number of scenarios coming in every mail. This competition does not close until the first of June, and for the benefit of those who have not already heard of it, these are the rules: The competition is open to all. A comedy scenario, suitable for either a man or a woman, single, in one scene, not taking more than five minutes in acting and portraying the different emotions, such as joy, anger, sadness, etc., is what is wanted, and a prize of $25 will be paid to the author of the one selected by competent judges. Send all manuscripts to Secretary of the First International Exposition, second floor, German Bank Building, Fourth Avenue and Fourteenth Street, New York city.

ARRANGING ENTERTAINMENT

Progress is reported in the arrangements being made by the entertainment committee for the third annual convention of the Motion Picture Exhibitors' League, to be held in the new Grand Central Palace, July 7 to 12. The committee is working in co-operation with the various manufacturers and tradesmen in arranging an extensive programme, including delightful excursions, sight-seeing in New York, a trip to Hampstead Plains, where the exhibitors have extended an invitation for a journey through the clouds, a day at the seaside and a trip to Coney Island. Kessel and Bauman have placed their private yachts at the committee's disposal for a trip to West Point, while other committees will be engaged in arranging photoplayers who will take pictures of the visiting delegates' wives and friends during the entire week.

POWERS PHOTOPLAYS STUDIO

The newly incorporated firm of motion picture manufacturers, known as Powers Photoplays, Inc., has completed its big studio in Hollywood, Cal. Two cameras are in use, the larger one of four stories, with rooms containing the general offices of Directors H. Matthews and T. Roseroll Macdonald, and a large ballroom for the convenience of employees. The other cottage has been utilized for dressing rooms for actors and actresses. Two immense stages have been erected, as well as scenic docks, property rooms, storerooms, shops and necessary assembling and theatrical apartments.

SCENES FROM THE BIOGRAPH PICTURE, "THE YAQUI CUR."

PASS STATE BILL

Board of Censors Soon Will Be Appointed in California

LOS ANGELES (*Special*).—The State censorship bill has passed both houses and soon there will be a State board appointed to pass upon all film proposed to be exhibited in California. A charge is made for such examination and all communities are supposed to be protected by the verdict of the body. There was much lobbying against the bill.

Floods of brilliant sunlight, verdant fields and hills fairly carpeted with flora of varied colors are the reward of producers in this glowing camera field at present, and the many companies here are more busy than ever in the past shooting at art locations which none but a gracious nature can provide.

The event of the week was the "doings" at Universal ranch. The company arranged a barbecue and Sunday of sports for its army of employes. All were there outside of the hospital corps. It was a day of games, contests and gorging which will be a topic for comment for many moons, according to the merry throng which attended.

Charley Murray, the film comedian, known the world over as a member of the Murray and Mack team, almost lost his eyesight a few days ago while playing in a Biograph company. His "funny" business dealt with gunpowder and a match. A premature explosion burned Mr. Murray about the head, hands and arms. He will be on the invalid list three weeks.

Fred Mace is engaged in patching up a friendly feeling between Japan and the United States. Observing that every one else seemed helpless in the premises, the comedian leaped into the breach. As a result, Princess Tsuri Aoki, daughter of General Aoki, is playing leads for Mace's company under the Majestic brand. Fred is the lead. The first film is Mimosa's Sweetheart, the lady being Tsuri and Mace being the fat but love-lorn sweetheart. The press agent reports that Miss Aoki owns the Imperial Theater at Osaki.

After chasing a number of illusions, Mace seems to have settled down to make comedies for the Majestic, now operating at the Thanhouser studio here.

Little Mary Charleson is responsible for several broken hearts at the Hollywood High School. Mary's eyes, as usual, are to blame. Manager Sturgeon took his Vitagraph company to the school for a picture and engaged four male students and their sweethearts to work extra in the picture. When Mary's eyes became in evidence the young men scholars began to flock quite closely to that candle. Their sweethearts struck and went home in a huff, and gossip is having a busy round at the school. Mary's eyes are very damaging at almost any range.

Credit for The Tarantula, the Universal desert drama, must be given Janie McPherson and Jack O'Brien, who directed the picture. Miss McPherson wrote the scenario and played the lead.

Frank Woods still is directing for James A. Crosby, who has opened a studio in one of the venerable mansions overlooking the business district. Crosby, who formerly was with Selig and others, has not announced his market as yet.

Local Color is the name of a Kinemacolor. Director Jack Le Saint went to the seashore to put it on. He did. The local color which he acquired may be seen flaming above his collar and the price of cold cream has advanced hereabouts. Incidentally the picture is a nice departure from the usual, involving the actress in a high-tide stunt. She is marooned but is rescued by the author of her play, who also is searching for artistic color. They are unknown to each other. When the play is rehearsed in the city the two clash in a manner which develops an interesting screen story.

Arthur Mackley, the familiar sheriff of Essanay pictures, passed through Los Angeles, accompanied by his wife, last Saturday. They are on their way to that dear old Scotland via Chicago, Montreal and London. It is Mr. Mackley's first vacation in an extended period, and he proposes to make the most of the time. He leaves a niche that cannot be filled at the Photoplayers' Club.

Paul M. Powell, the brilliant writer and critic, has succumbed to the picture fever. Paul has trailed several strong directors during the past year, noting their work with calm, critical eyes. He has joined Melville's Lubin forces at Glendale as the manager's first assistant. Newspaper row and the dramatic columns have lost a strong writer.

"Bennie" Singer, a name well known to the profession in times past, has been secured as manager of the Photoplayers Club. A. P. Courtney having resigned that position to go with Selig here. Mr. Selig personally engaged Mr. Courtney when here last week. He will have an office in the business district soon, where the Selig studio business will be transacted.

Mrs. David Miles, now in the scenario department of the Western Vitagraph, has contributed three original photoplays to that organization in addition to mowing away a mountain of work since her recent advent. Her efforts have been appreciated highly.

It is reported that Tom Santschi is at the head of the Kookoograph Motion Picture Company here. Details will be announced soon.

W. E. WING.

THRILLS AT CLOSE RANGE

The Solax Company is particularly enthusiastic about one thrilling scene in the three-reel feature Kelly from the Emerald Isle. Barney Gilmore, who plays Kelly, is tied to railroad tracks in front of a rapidly approaching train. He wrestles desperately with the ropes and a last minute rescue averts what appears to be certain death. All of this scene is enacted in the foreground and on that account is said to be more vivid than other thrillers of the kind photographed from the fifty or sixty foot line. Moreover, "dummies" are barred from the action.

"ALKALI IKE'S MISFORTUNE," ESSANAY.

DROP DAVID HORSLEY

Policy of Universal Directors is Shown at First Annual Meeting

The one important fact brought out at the first annual meeting of the Universal Film Manufacturing Company, held last week, was that the Universal has no intention of selling the control to P. A. Powers personally nor as representative of the Independent Exchange Company, who have been making overtures. This fact was emphasized by the dropping of David Horsley from the directorate because P. A. Powers held an option on his stock.

After the reading of the annual report, which was largely routine, the following directors were elected: Carl Laemmle, W. H. Swanson, Waldo G. Morse, who is the attorney for the company; R. H. Cochrane, S. S. Steiner, G. E. Kann, who is Mr. Laemmle's secretary, and Leo Herschfeld.

The following officers were elected for the ensuing year: President, Carl Laemmle; vice-president, W. H. Swanson; secretary and treasurer, W. H. Swanson.

TO PRODUCE NOVEL

By special arrangement with the Bobbs-Merrill Company, of Indianapolis, Manager J. V. Ritchey, of the Reliance, will offer Frederick Isham's popular novel, "Half a Chance," as a multiple reel feature, to be released on June 14.

"The Master Cracksman," by Stephen Allen Reynolds, will be released in two reels on May 31, with Irving Cummings in the leading role supported by Irene Hawley. Manager Ritchey is adhering closely to his policy of presenting the works of well-known authors as far as possible. A new drama from the pen of Forrest Halsey is scheduled for early release.

HAROLD SHAW FOR EUROPE

Harold M. Shaw will sail for London on May 31, having signed as general director and supervisor of production with the London Film Company. The London Film Company, although young in the producing field, is controlled by men who have been in the exhibiting end for a long time, owning a chain of the best paying moving picture theaters in England. Mr. Shaw closed with the Universal Company, where he has been directing Imp pictures, to accept the English offer. He was one of Edison's most capable directors previous to joining the Universal staff.

BEST EVER, THEY SAY

General Film Managers Applaud Selig's "Alone in the Jungle"

Some months ago, when the branch managers of the General Film Company met in Chicago, the Selig Company acted as hosts to the party on an inspection trip through the "Diamond S" plant and studios in that city. As a fitting climax to the day's entertainment the managers were invited into the Selig vaults to see the initial projection of a two-reel wild animal picture which had just been received from the Selig wild animal farm in California. Upon completion of the exhibition it was generally agreed that Alone in the Jungle marked an epoch in the upward march of the wild animal drama. Practically every manager present placed orders for extra copies of the picture and urged its early release.

One of the most thrilling incidents in the picture shows the actual shooting of a huge lioness by Thomas Santschi, who plays the role of Jack Arden, the hero of the story. When Santschi fires the fatal shot he is not more than a dozen feet distant from the animal. Another startling scene shows Bessie Eyton in a headlong plunge from a cliff into the river below, in an effort to escape from lions. She frantically swims to the opposite river bank, but is closely followed by the ferocious lions. Colin Campbell produced the story, which will be released June 14.

"QUO VADIS" BREAKS RECORDS

The success achieved by George Kleine with his remarkable picture, Quo Vadis, was not a surprise to motion picture men, but even the most optimistic scarcely expected such popular interest as is being shown. It is significant that the weekly receipts at the Astor Theater, in this city, since Quo Vadis was installed as the attraction, have exceeded the profits from any entertainment that playhouse ever housed. The production also is breaking records at McVicker's Theater, Chicago; the Garrick Theater, Philadelphia, and the Academy of Music, Baltimore. Soon it will be shown at Teller's Broadway, in Brooklyn, and a number of other big amusement centers of the country. Although the great artistic values of the photodrama have contributed in large measure to the results, much credit is due to Mr. Kleine, who has aided in lifting moving pictures to the heights of real and dignified art.

HARRY MYERS (LUBIN) IN HIS NEW MACHINE.

KINETOPHONE COMPANIES

Edison Talking Pictures Are Being Booked in All Sections of Country

The American Talking Picture Company will start its road companies with the genuine Edison talking pictures on June 1, booking them in "legitimate" theaters in every section of the country. Routes are being closed as fast as possible, and from all indications there will be sufficient demand for several companies to open at the same time.

The kinetophone has appealed to the public from a new angle. Plays are produced with much of the realism of a genuine stage production; notable men and women are seen and heard as in life; sermons, dedications, political speeches and conventions may be recorded as they occurred. The possibilities to be developed seem almost unlimited.

In addition to the road companies, the disposing of State and territorial rights is proposed. It is claimed that there will be no confliction.

CONAN DOYLE APPROVES

Novelist Writes Appreciation of Kalem's Detective Burns Picture

The Kalem Company is in receipt of a cordial note from Sir Arthur Conan Doyle, the author of the celebrated Sherlock Holmes stories, and one of the foremost experts in criminology, stating that he made a special trip to see the Kalem production, The Exposure of the Land Swindlers, in which America's famous detective, William J. Burns, is presented.

Writing from his home in Windlesham, Crowborough, Sussex, Sir Arthur states that he found the Kalem play very interesting and instructive.

THE "TALE OF TWO CITIES"

It is now two years since the Vitagraph Company produced a dramatization of Dickens's "A Tale of Two Cities." Since that time it has achieved such a remarkable success that repeated demands have been made for the reissue of this beautiful drama. It was one of the first moving pictures to demonstrate the great possibilities of the photoplay, and is said to have made a greater hit with the English people than any other film produced before or since. The Vitagraph Company has decided to again reproduce this drama, for release in England only, as it appeals in the main to the patriotic instincts of the English people. The story of the play is full of powerful situations and strong emotional incidents. It has been skillfully handled with proper regard to technical detail and correct historical characterization and has been carried out by pleasingly natural and clever players.

SENSATIONS GALORE

The Law and the Outlaw is a two-part film, melodramatic in both theme and construction, which the Selig Company announces for release on June 4. It is said to introduce several extremely sensational incidents, unlike any previously recorded in pictures. Tom Mix plays the role of "Dakota" Wilson, an outlaw. One scene shows "Dakota," while handcuffed, make his escape from a posse of sheriffs by jumping from his horse and tumbling down an almost perpendicular cliff. Another scene shows the rescue of Ruth Watson (Myrtle Stedman) from almost certain death, by "Dakota."

THE EVOLUTION OF THE MOTION PICTURE

(*Continued from page* 24.)

California or Egypt, where, on the stage, mimic scenery would have to serve.

"This phase I regard as disturbing—the trend of the successful actor to break loose and start a company of his or her own," said Mr. Plimpton after a moment's pause. "I do not know that it need worry the manufacturer, for nine out of ten of these will be failures. But it is a tendency to be deplored. They will be unable to market their productions. Of course, this is not of moment to us, but I should think the player could realize the wisdom of my argument. The actor or director is led by his success with a certain company to overestimate his worth. He forgets that he has the proper surroundings, the atmosphere, the equipment to assist his success. Then he lands with another company at a big salary without his previous backing, without equipment—and fails."

Probably the most remarkable statement made by Mr. Plimpton in my interview dealt with the future of the motion picture. The manager is not certain about the absolute permanency of the present picture. In his opinion the next few years may bring forward something to revolutionize the art. Already the talking picture, he believes, possesses the possibility of vastly changing the screen drama.

"The future of the motion picture," he says, "is hard to estimate. In the next five or ten years the present screen drama may be superseded by the combination talking picture. We cannot be too sure of the present silent film drama.

"If, however, the motion picture holds its popularity in its present form, the development will be in the line of better plots. We cannot have much better acting. It is not possible. We cannot improve our photography much further. But we can have better stories."

FEATURE FILMS ON THE MARKET

EDISON'S "MARY STUART"

Schiller's Drama Forms Basis for Powerful Three-Part Picture

With Frederick Schiller's drama as a basis, the Edison Company has visualized the life and tragic death of the unhappy founder of the house of Stuart in such a mighty, impressive, artistic and humanly moving way that the three-part picture, Mary Stuart, will be a lasting memory to the spectators. Sweeping unrelentingly to the moment when Mary bows her head before the executioner's axe, the screen drama holds a vise-like grip upon the interest, stirs the hearts with its pathos and thrills with its tragedy. All in all, Mary Stuart is a wonderful film production.

Once it gets under way, the drama moves clearly, evenly and with cumulative power. Before our eyes one of the great tragedies of history is unfolded, in its pettiness, its grandeur, its heroism and its cowardice. Mary, descendant of the cold and covetous Henry VII., who had been forced in her youth to marry the Dauphin of France, engulfed in a hundred plots and who had become a widow a few years later, returned to Scotland. There she married a foolish, selfish nobleman, Henry Stuart, who made her life miserable. He was later murdered and she married another of her nobles. When her subjects rose against her she fled across the border. There she became a prisoner, her crown going to her son, James VI., not a year old. Historians agree that Mary was beautiful and charming, but as religious prejudices were at white heat then and Mary was a Roman Catholic, they disagree about her real inner character. That she died with bravery and piety is certain, and that she was a sweet and innocent woman, ruined by plots, seems a reasonable and just supposition.

We are first given a glimpse of the murder of Rizzio, a favored minstrel, by Mary's husband Darnley. The jump to the following scenes, when we see Mary made a captive as she flees to England under promise of protection from Elizabeth, is the one possibly weak link in the dramatic chain. There is a long and, to those not familiar with historic details, rather unexplainable gap in the story. The ill-fated queen passes years as a captive in the Castle of Fotheringay and gradually becomes enmeshed in the plots of her followers to liberate and place her upon the English throne. The sentence of death follows and the plaything of fate ends her life upon the headsman's block.

We doubt if a more effective scene has ever been filmed than where Mary, cold, shrinking but brave, ascends the stone stairway through files of armored men-at-arms to the block. The death warrant is read. The black masked headsman kneels to kiss his victim's slender little hand. Mary makes the sign of the cross, bows her head upon the block, her neck is bared of its circling ringlets of black hair, and the axe swings upward. There the tragedy ends. The meeting of Mary and Queen Elizabeth and the Elizabethan court scenes are most effectively presented.

The drama is splendidly enacted. Mary Fuller does the best work of her career as the unfortunate Mary Stuart. Here is acting—marked by a delicacy and a noble distinction—that is tender, compellingly sympathetic and marvelously moving in its human pathos. The hopelessness, the gentle bravery and the pious resignation of the royal prisoner are vividly revealed, and the characterization will hold its place in the gallery of great film creations.

Miriam Nesbitt, while she seems more beautiful than Elizabeth as she has been painted by historians, plays the English queen with regal graciousness and charm. Marc MacDermott lends his sterling skill to the role of the Earl of Leicester and contributes an admirable portrayal. Bigelow Cooper is equally excellent as Sir Edward Mortimer. There are many forceful bits of playing, as Charles Sutton's Bishop of Rheims, William West's court physician, and Edward Boulden's jester. The direction is thoroughly fine in imagination, artistic perception and understanding of dramatic values, as well as possessing the resources and the power to do a big drama in a big way. The photography is, of course, in keeping with the other factors of the drama. Mary Stuart is a great picture. It will teach more than a hundred historians or a multitude of novelists, for it transforms musty history into vital, throbbing life.

S.

The Stars and Stripes Forever (Bison, May 20).—Conscious of the recent announcement of the Bison Company that they intend to devote most of their time in the future to the production of Spanish war pictures, it was with considerable interest that we viewed this two-reel picture, one of the first in the series. Francis J. Forde is the director. From several angles the picture is exceptionally fine. The same expert management is evidenced in the war scenes that is usual in Mr. Forde's former efforts. A visible effort has been made to supply effective settings to give the proper atmosphere; but to one who has been accustomed to witness many of the screen-war dramas, little will be found in the plot of Stars and Stripes Forever but what is conventional. The whole story appears to be a rehash of previous war dramas. There is the spy in the employment of the government, with his colleague, a beautiful adventuress, and the young hero, an officer, whom the adventuress seeks to enfold within her web. Intrigue such as we have in this story is too trite to be interesting. Still, there is that in the picture which points out the possibility of a successful series of such dramas, and it is only natural to expect future productions superior to this one. Forming our judgement on the past, we know of no one more able to successfully produce pictures of this sort than Mr. Forde.

Under Fire (Bison, May 24).—The principal criticism to be offered against this two-reel picture is that the story is not sufficiently big to properly fill up the time given. Necessarily the action is padded—the first reel is taken up entirely with the exposition with the result that the story is slow in getting started. Until the episode of deserting by the young soldier in the army, while under fire, there are nothing but explanations and inconsequential incidents which have long since grown tiresome. The important part of the drama—that which is the drama—receives only a scant half-reel. We are referring to the campaigning and election to the office of mayor of these two young friends. Two young men, one the son of a widower and an officer in the Northern army, and the other the son of a widow, admired by the widower, depart for the war. Under fire, the son of the officer deserts, pursued by his friend, who seeks to bring him back before discovery. However, the cousin of the deserter sees the last man running away, and shoots him. The deserter gets back into his regiment, but his friend is court-martialed and accused of cowardice. The father of the culprit, learning the truth, offers the boy a chance of escape—an unprecedented thing it would appear—which is refused. Several years after the war when the two friends are running for mayor, this seeming blot on the widow's son is held against him. Then it is that the guilty boy and his father confess, and all is set at rights.

The Big Boss (Reliance, May 14).—The story of this two-part drama by La Senarens follows the usual lines of the political boss and his machine. Bascom, the boss, is a man of power and influence. He is the political boss of the city and has the police force under his thumb. He is a man who is feared by all, and who has no scruples as to the means he employs to gain his ends. He is a widower with a daughter, Dorothy, who is the apple of his eye. Bascom's daughter is loved by the star reporter, Dick. The political boss offers to aid Bascom, who is in financial trouble, in return for his daughter's hand. With the aid of a dictograph, Dick gets evidence to convict the unscrupulous boss, who has a sudden change of heart. The boss goes to Bascom, and takes his bid. The bids are not clearly explained, but it apparently means a lot to Bascom. As Dick is writing his story in the deserted newspaper office, the girl comes to him, and asks him to show it to her father. So, while the paper waits, he goes to Bascom, and, when he sees the boss has changed, hands him the incriminating story. The boss then tears it up. So every one is happy, except probably the editor who is waiting. The boss's change of heart comes so suddenly that it is unconvincing. From a newspaper man's standpoint, the ending is absurd. The director apparently isn't familiar with a newspaper office. The camera work is good. The acting of Muriel Ostriche as the daughter, Irving Cummings as the reporter, and George Siegman as the boss is satisfactory in its essentials.

S.

The Cheyenne Massacre (Kalem, May 9).—As a two-part frontier drama of the days of Indian warfare, The Cheyenne Massacre will interest spectators who like this sort of thing done on an elaborate scale. From a critical standpoint, the picture achieves nothing new in situation or incident. While the story is in no way new, it is substantial enough for a two-reel drama. At basis we have the love of Lieutenant Ellis for the general's daughter, Gertrude. The scenes revolve about the frontier post, Fort Bryson. There is an Indian girl, Mountain Dew, who has been befriended by Ellis, and whose father, Chief Swift Bear, leads the redskins against the whites. In characters and action, it is apparent that the picture is conventional, enlivened with lively scenes of frontier warfare. Carlyle Blackwell plays Ellis. The photography is excellent, and the direction satisfactory.

S.

The Marble Heart (Thanhouser, May 13).—A two-part drama based on Charles Selby's play, and retelling the story of how Raphael fell in love with his fickle model, Marco, and, when the girl's heartlessness is revealed in a dream of a pre-existence in Roman days, destroys his masterpiece before he dies broken-hearted. Unless one is familiar with the play, the sudden flashing of the dream comes as something of a shock. A good sub-caption explanation should pave the way for the fantasy. The direction varies. James Cruze as Raphael and Marguerite Snow as Marco have the leading roles. The Marble Heart as a stage drama would appear old-fashioned these days. The heroic love drama has departed. In the films it seems almost equally cranky.

Pearls of the Madonna (Kinemacolor).—As an example of intelligent co-operation of scenario editor, director, and actor, this story of early mission days in California takes its place as the best Kinemacolor production yet released. Add to this some remarkable color groupings, which have lost, through the new system of projection, the harshness of Kinemacolor in the past, and you have one of the best pictures of the year. The story is a simple and entirely logical telling of a young Spanish girl's love for Story. She covets a string of pearls which has been laid upon the shrine of the Madonna as a token of gratitude by an invalid who has been cured at the shrine. The girl, Jacquita, attempts to steal them, but is frightened away. She writes a note, saying she will marry the man who obtains them. The sacrilege frightens all the men but Jose, who steals them. The theft is discovered by the padre, who excommunicates them. Stoned from the town they are driven to the desert, where they see a vision of the Madonna, which is a remarkably perfect example of dissolving, and, returning, they bow to be forgiven. The padre forgives them on condition they enter a convent, and in the last scene they are shown, she in the habit of a nun and he as sacristan, once more at peace. The work of Mabel Van Buren as Jacquita is worthy of more than passing comment, for she shows herself a finished actress and portrays every emotion from that of the light-hearted, care-free, villain belle to the repentant sinner in the depths of sorrow, in masterly fashion. W. J. McQuarrie as her lover is at his best, and the supporting company is good.

F. J. F.

The Spirit of the Flag (Bison, June 31).—This two-part story of the Philippines is apparently historically inaccurate, but the appearance of Pauline Bush and Jessalyn Van Trump gives it interest. The story itself is not new, being reminiscent of the old themes of Indian dramas. An American doctor is in love with an American teacher. There is a native girl in love with the doctor and a villainous renegade Spanish officer who tries to win the girl. He incites the Spanish soldiers to shoot the native girl's father. Two of the soldiers also seize the teacher, but are shot by the doctor. The lovers and friendly natives defend a hut against the Spanish soldiers until the native girl brings a detachment of American soldiers to the rescue. Then the girl is killed by a stray bullet. If the action was supposed to take place before the American occupation of the islands, there would have been no soldiers to come to the rescue. If the action took place during the war—when the Americans were rounding up the Spaniards—the Spaniards would not have tolerated the American teacher and doctor at liberty among the natives. Miss Bush plays the teacher commendably, the actor as the doctor has a good screen presence, and Miss Van Trump appears as the native girl. The direction and photography are good. The Spirit of the Flag, however, seems to confuse history.

S.

Ashes of Three (American, May 26).—It is hard to find words to adequately express our enthusiastic opinion of this two-reel feature released by the American Company, produced on the Pacific Coast and acted by Warren Kerrigan, Louise Lester, and other stock players. In designing the story and plot, the author, Stewart Edward White, the well-known novelist, has not only successfully sought the unusual, but has laid out a part for the company's able leading man, Mr. Kerrigan, that surpasses in many ways anything we have seen this splendid actor do. It is a substantial story, perhaps a bit allegorical in spirit, but furnishing one material for serious thought and the play has been acted and produced in masterful style. The tale revolves about the rejuvenation of a worthless young fellow, born in shame and reared in poverty and hate. There is sharp contrast to the life of this boy in the scenes showing a son born in love and reared in happiness, the apple of his mother's eye. In the little Western village the favored son is respected as an able young man, while, on the other hand, the worthless son is shamed, shunned, and kicked around. The first suggestion of an awakening in the boy is at the death of the mother. As an outcast son, Warren does not mourn to any outward degree, but the awe and mystery of death there partially prepares him for the discovery of affection and attention by an unselfish girl, and an which later plays rush on regardless, each influencing him to a better and higher life. The old woman, who, unconsciously, adopts the outcast is the mother of the girl over her parents in love. He has been killed while performing his duty, and the shock has shattered the mind and health of the mother. Through a lapse she caresses the mother imagines the foundling is her own son they have so often mourned as a worthless one. The touch of gentle hands, the kind work, works wonders within the crushed mind and heart, and when the call comes for a brave man to go out and bring back the dead man who caused the death of the old woman's son, the worthless one volunteers. He does, and the bad man. The mere act has attempted the latent courage. But not until the death of the adopted mother is the boy brought to the realization and strength of true manhood. White placed within the hands of the American Company a big and subtle play, but it is safe to assert that without the expert handling the play has had at the hands of director and the intelligent, refined, and wholly artistic interpretation by the players, and more particularly by Mr. Kerrigan, the story would have fallen far short of achieving the high place it will undoubtedly occupy among feature pictures. Of the scenes that impressed us most, due primarily to the staging and directing and acting, we might mention first the one where Warren and the feebled-minded mother stand breathlessly over the deep abyss; the killing of the dog man by Warren and the final scene where Warren stands upon the rock in the fadings twilight, giving thanks that he is a reborn man. Verily, it is an ambitious picture fully justified in the production, and we cannot say too much for the work of Mr. Kerrigan.

SCENE FROM EDISON FEATURE, "MARY STUART."

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

GENERAL FILM. FEATURE RELEASES. 2 Reels.

May 23—THE OPEN SECRET. Pathe Play.
May 24—THE STILL VOICE. Vitagraph.
May 26—WAMBA. Selig.
May 28—LOVE AND WAR IN MEXICO. Lubin.
May 30—THE HUMAN VULTURE. Pathe Play.
May 31—THE WHITE SLAVE. Vitagraph.
June 2—WHEN A WOMAN LOVES. Kalem.

A DAUGHTER OF THE CONFEDERACY. 3 Reels. Featuring Gene Gauntier.
MEXICAN CONSPIRACY OUTGENERALED. 3 Reels. Featuring Martha Russell.
THE MYSTERY OF PINE CREEK CAMP. 3 Reels. Featuring Gene Gauntier.
THEIR LIVES BY A THREAD. 3 Reels. Featuring Martha Russell.
THE EYE OF A GOD.
RESCUED FROM THE BURNING STAKE. 3 Reels.
WARNER'S FEATURES, 145 W. 45th St.

STATE-RIGHTS

IN THE CLAWS OF THE VULTURE. 3 Reels. A symposium of spectacular sensation.
AMBROSIO AMERICAN CO., 15 E. 26th St., *New York.*

ADRIENNE LECOUVREUR. Drama. 3 Reels. Sarah Bernhardt's own interpretation.
OEDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully.
W. F. CONNER, 1555 *Broadway.*

KELLY FROM THE EMERALD ISLE. Featuring Barney Gilmore.
SOLAX CO., Fort Lee, N. J.

QUO VADIS? 8 Reels. Dramatization of Sienkiewicz's masterpiece.
GEORGE KLEINE, 166 *N. State Street, Chicago.*

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
CARMEN. Dr. Another Marion Leonard picture.
MONOPOL FILM CO., 145 W. 45th St.

RICHARD III., 4,400 *feet.* Dramatization of Shakespeare's masterpiece.
SHAKESPEARE FILM CO., Longacre Bldg., New York.

TIGRIS, THE WORLD'S MASTER CRACKSMAN. 4 Reels. A spectacular detective story.
THE DREAD OF DOOM. 3 Reels. Featuring Zacconi.
ITALA FILM CO., Columbia Theater Bldg.

HIAWATHA. 4 Reels. All Indian cast in picture of Longfellow's Poem.
F. E. MOORE, TIMES BLDG., N. Y. CITY.

MADAME DU BARRY. 1 Reel. Historical love story.
LES MISERABLES. 4 parts, 3 Reels each. A dramatization of Victor Hugo's immortal story.
ECLECTIC FILM CO., 145 W. 45th St.

HARRY WHITNEY AND "LUCKY" SCOTT HUNTING IN THE ARCTIC.
NORTHERN VENTURES, LIMITED, 145 W. 45th St., *New York.*

THE VAGABOND.
WESTERN FRONTIER DAYS.
BURIED ALIVE IN THE BLACK DIAMOND MINES.
INTERNATIONAL FEATURE FILM CO., 145 W. 45th St., *New York.*

REVIEWS OF LICENSED FILMS

An Old Actor (Selig, May 5).—A story of heart interest wherein an old actor, cast out of the company because he can no longer remember his lines, crawls back into the theater, first to find shelter, and lastly to robe himself as Richelieu and silently act the part out on the barren stage in fulfillment of his life-long ambition. When the company arrive in the morning to rehearse the old man is found dead attired in costume, having died as he wished to die. As a human interest drama, the picture is particularly fine; it fulfills its purpose mainly because of the excellent acting of the player in the role of the old man and the careful staging given it by the director. G.

Captain Mary Brown (Vitagraph, May 8).—Not the Vitagraph comedy drama at its best, but entertaining mainly through the work of Edith Storey as Captain Mary Brown, the daughter of the colonel. Herbert L. Barry is the role of Captain Kinsley, Tefft Johnson as the colonel, and William Humphrey cast as the spy. That the story is an unlikely one is apparent from the outset, and we never know just why the heroine is called Captain Mary Brown. Stafford R. Osborn is the author of the play and William Humphrey is the director. It deals with the efforts of a foreign spy in the employ of the Government to rob them of important plans, and place the blame for the crime on the girl's sweetheart, also in the employ of the Government, and of her successful efforts in clearing up the mystery and bringing the culprits to justice. There is not much to convince in the situation where the spy secures the combination of the safe with the aid of a mirror. The idea has been used before in a much less crude way. G.

The Tenderfoot's Money (Biograph, May 5).—Filthy lucre or the acquiring of it is the actuating motive back of this exciting and altogether amusing little drama of a Western mining camp. Learning of the prospective arrival in town of a tenderfoot with a roll of money, one unscrupulous miner sells a creek up the valley with the idea of selling the tenderfoot a worthless claim. While engaged on this errand the tenderfoot arrives, and is fleeced out of his roll by a gambler at the local saloon. Later the tenderfoot overtakes the gambler. In the struggle which follows, the roll is left in the road, to be found by a poor prospecting family, who take in the dazed gambler to nurse his wounds. The father, while at the creek for water, finds the salted claim, returns to tell his wife and is overheard by the gambler. There is a wild scramble all round to register this claim with the number, the successful one. When they discovered the poor family is at least the latter of the 2-and-almost roll of bills. For a moment, during the agitated action, one forgets the tenderfoot and the unscrupulous way in which he has been deprived of the plot. Perhaps the dressing of him after the fight with the gambler is justified, but it seems that the character could have been carried along with the rest until the ending. Another in the wild chase to register this mining claim would have increased the excitement. G.

Bingles Mends the Clock (Vitagraph, May 5).—In spite of the valiant efforts of James Lackaye and Flora Finch to create fun, independent of any humorous situation that might be found in the picture, the result is ineffective. The only scene productive of laughter is in the last, where the hands of the clock, after Bingles's effort to fix it, turn backward instead of forward. Yet even here Mr. Lackaye almost spoils the effect by stretching the business out too far. The first two or three times he shies at the clock it is funny, but by the fifth or sixth time we wonder that he doesn't do something else. That the author, Elisa G. Harral, has sought to build a farce on nothing is responsible for the disappointment the picture affords. There is no idea, situation, or point of any consequence. Bingles returns home after work and is told by his wife to take the clock and have it fixed. When the jeweler tells him it will cost $5, he decides to do the job himself. Because he takes a few drinks on the way home, his wife leaves him to return to mother. After fixing the clock Bingles finds her gone, and the note left by her. Worrying not, he proceeds to hang the clock up, only to find that it has gone back on him, too. G.

General Scott's Protege (Pathe play, May 3).—When the scout's horse, shot by the Indian, falls from under him over the cliff we find a remarkably daring touch of realism. To save man and horse rolling headless together down a steep incline is hair raising, and if there is anything in the picture that can win success for it this incident will. It is a wild West drama, revolving about an Indian girl who is won over to the white race and civilization through the savagery and untruthfulness of her own people. The old chief's son is wanted for the wilful killing of a scout. To save him the chief makes him his successor, and then asks for volunteers to take his place. The Indian girl's sweetheart responds, and before the girl can interfere with the truth of the matter he is shot by the soldiers. Following this she asks to be sent with her white friends in the same immediately after the death of the Indian brave for his chief, the acting of the actress in the role of Indian girl does not impress as being very sincere. What the author's idea is in stretching the story out to include the death of the general is hardly obvious. As an epilogue, it is unnecessary; it does not belong to the drama proper. G.

Billy's Sweetheart (Rellock, May 3).—Of the numerous screen leading men of the younger type, there are few who sit more pleasingly into the romantic Western role than Sydney Ayres. One of the newer entries into the motion picture field, we believe, Ayres has much of old as leading man in some of the Pacific Coast stock companies and admirins his work on the screen. It is doubly to be regretted that so far he has been forced to appear in rather inferior photoplays. While Billy's Sweetheart may, in some respects, be considered slightly above the plays produced by this company on the Coast, it is not a thoroughly consistent and effective production for the company and J. Searle Dawley to turn out. That which is meant to be the main situation in the play—where Joe Black in a card game with a Mexican stakes his adopted daughter against the other man's pile—is a bit of overdrawn realism, suggesting a scene in The Great Divide, which cannot hope for a favorable reception by any intelligent, right-thinking audience. It is not the fault of the acting, neither the direction; the trouble lies in the ill-contrived and farfetched situation itself. If Joe Black's character had been unraveled during the action of the plot as the blackguard that he presumably was, we might have accepted this fandabin act of his in the saloon when he stakes the girl he raised from a baby, against an outsider's money. Probably it is to Mr. Dawley that we can attribute the touches of scenic realism—for he has chosen admirable settings—and the occasional business, such as the milking of a cow to secure food for the baby, which produces considerable laughter. R. W. La Reno enacts the part of Joe Black, Betty Harte is seen as the girl, and Duane Wagar plays the Mexican. Mr. Ayres is cast as Billy. G.

The Crazy Prospector (Essanay, May 3).—You who delight in the Western drama, but are tired to death with the rampant, incoherent, "shoot 'em on sight" kind take notice. Here is a Western melodrama without a shot fired, without an Indian biting the dust, and without one bad man of the conventional sort, and, what's more, the piece is wholly amusing and not a little thrilling, and all the while it is interesting, for G. M. Anderson rides through the picture as the hero in his famous characterization of Broncho Billy, and Mr. Anderson has directed the production. True, the role assigned Broncho is the kind that has always been his—assisting a fair lady in distress—but he does it after a fashion that is fresh, with that easy, confident way of his that is fetching. Following the strain of suspense during that long, hazardous run, he and the girl make in the stage coach to cut off the horde of cowboys from recording the mining claim that does not belong to them, the sight of Broncho perched peacefully upon the top of that obstructing coach brings forth boisterous laughter. The girl's father, half-crazy, gives information concerning his rich claim just discovered to the loafers at the saloon. The dance-hall discovers this after the men have left for the recording office and appeals to Broncho for help. Taking a short but dangerous cut across the mountains, he heads them off, while the girl makes good her father's rights. G.

The Wanderer (Biograph, May 3).—Passing judgment on this picture as a dramatic production is rather a difficult task, in the physical side of the piece, the staging, photography, and acting, the unsurpassed method and manners of the Biograph Company are conspicuous. For those who invite the veiled symbolism, the mystic problem bordering on the modern fairy tale, there is an irresistable allurement in the picture, but it is probable that much of the meaning and poetic beauty of the story will pass over the head of the average spectator. It is such an offering, as only the Biograph might attempt, at least with any reasonable success, and it is certain that the picture will be more than worthy of all favor accorded it by the public essential to such a picture are well-devised subtitles, and these it has. Living his life among the villagers the piper is content to play his music for the love of it, little caring for the money held out to him by the covetous managers from the city. During the years of youth he plays on, and as the strains float out into the air they comfort many hearts and right many wrongs. His music brings to him a girl, whose life was meant to be linked with his, and as a final act before the curtain is drawn over his life, he promotes reconciliation, repentance, and happiness in a house that had been divided by the sins of the world. G.

The Wayward Son (Kalem, May 3).—To the untried motion picture patron The Wayward Son may possibly appeal, but the well-seasoned spectator is likely to find it wanting in interest. What few thrilling scenes the film may have are of the conventional type: even the theme itself is trite. During the past few weeks we have seen the same theme thrashed over some half-dozen times by various other companies, and we saw similar stories portrayed when screen dramas first became popular. William H. West is quite acceptable as the father, though there is nothing of consequence for him to do, and Carlyle Blackwell struggles heroically with the part of the inconsistent son, who, though not changing one whit in his character, gets back into his father's good graces because he saves him from being robbed by two men who seem to be everything from collectors to safe breakers. If these two men are not collectors, what is to answer for their presence in the father's office during one of the first scenes? One is compelled to admire this wayward son's effort to save his father—what son would not make such an effort—but we do not admire the method he adopts in going about it. His first two experiences with the men should have taught him that a telephone and policemen would be valuable assistance. Lucile Young is an agreeable girl, and acts very properly toward the son, but we should have liked to know more about her, and had some explanation as to her presence in the cheap part of town we find her in. G.

Clarence at the Theater (Lubin, May 3).—This half-reel farce is inferior, as a laugh-provoking affair, to its companion, Fixing Auntie Up, on the same reel. It does not merit a lengthy criticism. G.

Fixing Auntie Up (Lubin, May 3).—May Hotely outdoes the charm of her sisters in this little farce of rather amusing qualities after she is "fixed up," as the title says. The aunt and guardian of three girls she refuses to allow them to marry until she has passed into that stage herself, and so the sweethearts of the girls set about to straighten matters out. Through a stowing letter they manage to get their old uncle on the grounds with the hope of calming the old lady off on him. One look at her is sufficient. Uncle refuses. But the girls, with the assistance of all moderation can afford, fix auntie up quite to the taste of the uncle and all ends happily. G.

A Woman's Way (Essanay, May 9).—The old triangle—Marion loves Dudley, who is fascinated by Adele—reappears. Dudley marries Adele, who later neglects her baby for the frivolous society whirl. She is killed in the Omaha tornado, and five years later Dudley and

General Film Service Four Multiple-Reels and Forty-odd Single Reels EVERY WEEK

Saturday, May 24, 1913

The Still Voice

A powerful VITAGRAPH drama in two reels, introducing Sidney Drew, the famous actor, to the motion picture public.

Unheeding the still, small voice of his conscience, the vengeance an unfortunate man plans for others is visited upon himself.

The cast includes, besides Mr. Drew, Edith Storey, Tefft Johnson and Sidney Drew, Jr.

Monday, May 26, 1913

Wamba—A Child of the Jungle

Another remarkable "Animal" feature in two reels, produced by SELIG, at the Selig wild animal farm in Los Angeles.

A story of the tropical jungle with one thrill following another in rapid succession. "Baby" Lillian Wade in her best role yet. Her desperate headlong plunge to safety while escaping the frenzied lions is a real sensation.

Wednesday, May 28, 1913

Love and War in Mexico

As its title implies, a Mexican war drama of more than usual interest. Two reels produced by LUBIN.

A young American, a civil engineer, makes the fatal mistake of marrying the daughter of a Mexican farmer. They quarrel and he strikes her, leaving her for dead. Years later, he does penance for his crime, by giving his life for his son, who has been captured as a spy.

Friday, May 30, 1913

The Human Vulture

An absorbing and intensely dramatic story dealing with the destiny of a criminal who is prevented time and time again from committing a crime by entirely unexpected, but perfectly plausible circumstances.

A production in two reels, faultlessly staged by the PATHE directors. A splendid cast portrays the various characters in unusually good style.

MULTIPLE-REEL FEATURES "IN THE MAKING"

Saturday, May 31, 1913—**THE WHITE SLAVE.** VITAGRAPH, Two Reels
A Story of the Old South.

Monday, June 2, 1913—**WHEN A WOMAN LOVES.** CINES-KLEINE, Three Reels
A Dramatic Masterpiece.

Wednesday, June 4, 1913—**THE LAW AND THE OUTLAW.** SELIG, Two Reels
Next to "The Cowboy Millionaire," the greatest "Western" Ever Released.

Friday, June 6, 1913—**THE ACCUSING HAND.** LUBIN, Two Reels
An Unusual Story, Handled in an Unusual Way.

Saturday, June 7, 1913—**THE TRAGEDY OF BIG EAGLE MINE.** KALEM, Two Reels
A Tale of an Indian Girl and Her White Husband.

"IT'S THE LITTLE THINGS THAT COUNT"

IN EVERY office of the General Film Company is a department of inspectors whose principal duty it is to keep our reels in exhibitive condition. Every film shown by a theatre is carefully inspected when it comes back for exchange. Hastily-made patches are repaired and bad spots of any description are eliminated. In short, the function of this department is to reduce to a minimum the possibility of a film breaking in the middle of your show, just when your audience is all keyed up. It is easy to see that this inspection is of great benefit to all exhibitors, particularly those who are using the older ages of service.

Send for a copy of our booklet "General Film Service"

General Film Company, 200 Fifth Ave., N. Y. Branches Everywhere

Marion are united. The tornado seems a cheap solution to the problem. Here a brief picture of the tornado wreckage is flashed. Dudley is played in a stiff and unconvincing manner. The director displayed a tendency to place two characters of opposite sides of the setting, instead of centering the interest, this breaks the grip of a scene. G.

Montreal, Quebec, and Halifax (Pathéplay, May 9).—Attractive glimpses of St. James's Cathedral, Nelson's Monument, Notre Dame Cathedral, historic Ramezay House and Grandmere Falls in Montreal; George's Island fortress, the City Hall, public gardens, and governor's mansion in Halifax; and of the Chateau Frontenac and citadel of quaint Quebec. Photography is rather dark at times. G.

In the Valley of the Vesubie (Pathéplay, May 9).—We have rarely seen a more beautifully photographed and tinted scenic picture than this of the picturesque French valley with its winding streams, tumbling cascades, high bridges, and red-topped cottages. G.

A Mock Marriage (Lubin, May 9).—After a slow start, this production developed into impossible melodrama. John Colby, "of the idle rich," falls in love with a country girl. When he is ordered away by the young woman's irate father, Colby consents to a plan of his friends for a mock marriage. The father follows and shoots him. When the young man recovers, he confesses his deception, and there is a real ceremony. The plot is based on a serious improbability. No man who loved a girl would consent to such a plan for revenge, or any other reason. Edwin Carewe is Colby, Ormi Hawley is a graceful country girl, and Irving White is the father. The direction is satisfactory. The fault lies with the scenario. G.

Cupid's Hired Man (Vitagraph, May 9).—A lonely spinster engages a captured burglar to pose as her sweetheart from the West. When a dashing New Yorker appears and loses his heart, "Cupid's hired man" resigns. The comedy is done in slow tempo, and is a mild, eccentric farce, with a smile or two. Flora Finch as the spinster, Charlie Edwards as the burglar, and John Bunny as the New Yorker divided the honors. The direction of Wilfrid North shows several bright bits of business—the way the spinster muffles her head in blankets at the noise of the crackman, the manner in which she ties the burglar with a bowknot, and the glimpse of her making up for the church social. These touches are invaluable. M. C. Davies is the author. G.

She Must Be Ugly (Lubin, May 8).—Enos Winthrop Sarsent is the author of this half-reel farce produced by the Lubin Company. Though not glittering with originality or adroit business, the slight affair is surprisingly laugh provoking. Mae Hotely as the ugly duckling, and the fair maiden does well. As the head of a business, the old bachelor is disrusted at the fact that all his stenographers marry and leave him. He advertises for one that is ugly. More as a joke than anything else, a charming young woman makes herself up and secures the job. How she wins her boss's love without him knowing, it is the substance of the remaining part. G.

Hattie's New Hat (Lubin, May 8).—For a farce-comedy Hattie's New Hat partakes too much of burlesque in the spirit, acting, and general business. For certain kinds of audiences, the piece will, no doubt, prove advisable, but it will not amuse those demanding a high standard. There is not the humor in it that marks "She Must Be Ugly." Hattie wants a new hat. Her husband is loath to buy one, but wifey's determined will prevails after considerable horseplay. G.

Two Western Paths (Essanay, May 8).—Arthur Mackley is apparently at home in whatever role he attempts, whether comedy or tragedy. To witness his work, combined with his personality, is a pleasure in itself; and, when coupled with it we have a play of the excellent qualities evidenced here, what more can one ask? Some of the scenes are badly photographed, that is true; and the last scene of Mackley pondering over his past could well be cut out. Such scenes are conventional. The pathos of that scene where Mackley says goodby to his young wife strikes the spectator deeply, but there is no use in attempting to prolong the effect with an epilogue. Mr. Mackley has produced the picture in his skillful style. An old bachelor, through kindness, wins the respect and affection of a little show girl, who is accidentally left behind her company in a small Western village. She marries the bachelor, and for a time is happy; but the quietness of it all in time grows unbearable, and when her former manager returns and offers to take her back she decides to go. The bachelor imagines that the manager is responsible for her intended departure. He is ready to kill; but, when the wife admits that she longs to leave, he allows her to go, though it breaks his heart. Embodied in the picture is character drawing and a human interest story unusually good. G.

Frappe Love (Biograph, May 8).—By referring to our dictionary we learn that frappe means made cold with ice or chilled. Chilled love—that is the idea of this half-reel farce, and it is carried out in a practical, excessively funny fashion. Dell Henderson is the director. Through the mischief of the youthful daughter, mamma's fiance is caught in an embarrassing condition. He takes refuge in an ice house to wait, while mamma mends his trousers. The trousers are beyond mending, and mother and daughter are under the necessity of chasing around after a new pair. In the meantime, fiance is being frapped in the ice house. G.

The Coveted Prize (Biograph, May 8).—A poor companion to Frappe Love on the same reel. The situation, though of really small merit, is one that is constantly being used. Three suitors are in love with a girl. While two of them are battling over who shall be the accepted one, the third party presses his own suit with success. G.

Her Mother's Ambition (Pathéplay, May 8).—Ever and again will we have these pretty, submissive stage maidens who offer themselves up as a sacrifice to some over-determined parent; but not every time will we observe the trick turned with the commendable results in this case. A mother desires both her daughters to make an advantageous marriage, and the older daughter simply makes a victim of herself; that is the substance of the play. Naturally, the man she has married turns out to be a villain, or something of the kind, and it so happens that the younger daughter finally wins the man whom the elder stated loved. Finale: elder sister lives on as a silent sufferer to her mother's ambitions. This role has been acted with intelligent strength, and there is an effective climax. It would seem, though, that some way less conventional might have been adopted than the business of looking into the window. And why wasn't this older sister present at her younger sister's wedding? Judging from her actions in returning to her home, we would suppose that she was previously ignorant of the affair; and yet there was nothing to indicate that she was at outs with her family. G.

Her Guardian (Seliz, May 8).—Orphan girls falling in love with their guardians and guardians falling in love with their wards provide, perhaps, one of the commonest and oft-used situations for screen plays. Sometimes the girls do not fall completely in love with their guardians, and the guardians are forced to seek their freedom and undergo a vision of what might have been had they married younger. That is what we have here: Guardian falls in love with his ward, but the ward, though feeling very kindly toward him, is in love with and loved by a younger man. It is a stock plot—there is nothing new either in the treatment or conception, and while Hobart Bosworth makes a good figure the young woman playing opposite as the ward is not effective. G.

The Wrath of Osaka (Vitagraph, May 8).—It is with more than usual interest that we review this photoplay, among the first of the dramatic pictures with scenes taken in Japan, released by the Vitagraph Company. In the leading roles, meant to be Japanese characters, are Maurice Costello, W. T. Rancous, James Young, Stephen Smith, Clara Kimball Young, and Mrs. Rancous. Minor parts are filled by Japanese, and it is in order to say that the Vitagraph players look a trifle incongruous alongside these little Eastern people. Though this may not account wholly for the spectator's inability to take the picture seriously, it is partially responsible. Referring to the picture as a drama, there seems to be little or no purpose in it except to show that when a Japanese is righteously angry he will kill right and left. Osaka kills two in the course of the play, and the only reason he doesn't kill more is because there are no more to kill, apparently. Osaka is in love with Miro, but, being poor, the father refuses his suit, and sells his daughter to one, Okyto, a rich prodigate. After warning the father that if harm comes to the daughter there will be trouble, Osaka proceeds to carry out his threat by killing father and husband. There is Nikko, an old peddler, who restores the heroine with an elixir and then comforts the ill-treated pair by urging them to find a new land and start life afresh. The atmosphere, modified by the really exquisite settings and backgrounds, is delightfully charming, but the story itself seems hardly worth while. G.

A Tango Tangle (Essanay, May 6).—Unacquainted with the tango dance, the young married couple feel that they must decline the invitation to a tango dance given by one of the members of society. While at the office during the morning the husband reads in the papers an advertisement offering to teach the dance in one lesson. He takes advantage of the offer. Meantime the young wife has seen the "ad" and she, too, learns the dance. In a manner that is quite too flimsy even for a farce, a quarrel arises between the young people and wifey decides to return to mother. While they are packing their separate belongings, an organ grinder comes under the window and grinds out the strains of a tango two-step. Climax—young people dance into each other's arms. The idea for the comedy is rather original and the scenes where the boy and girl learn to dance are interesting. Billy Mason makes good use of his engaging personality and dances surprisingly well. However, the picture has not the virtues of a well-constructed farce; the action drags, lacks zest and the quarrel should have been brought out more consistently. G.

Omenas and Oracles (Vitagraph, May 6).—As the third picture in the series of burlesque Belinda comedies Omenas and Oracles is undeniably funny. Norma Talmadge as the slavey, Belinda, makes a grotesque figure, productive of a laugh among those who appreciate this sort of comedy every time she appears. And Florence Radinoff as Miss Ophelia, the boarding house keeper, is one of the best characters of the kind we have seen. Sidney Bracy, as the new boarder, does well. Those supporting are Hughey Mack, Josie Sadler, who does her share in entertaining; Kate Price, and Rose Keeler. Belinda believes in signs and fortune telling, and she advises her mistress to consult the medium respecting her love affair. Miss Ophelia is told that she is to marry a nice young man, and the new boarder is chosen as the victim. But Belinda's faith is rudely shaken when the new boarder is found out as the husband of the medium herself. Elisa G. Harral is the author and Bert Angelen the director of the picture. The story is considerably easier to follow than those preceding it, and there appears to be more of a point to it. G.

Hatching Chickens (Seliz, May 6).—For those who take an interest in farming, chicken raising and the like, this treatise will prove acceptable. The egg is taken from the time it is laid until the chicken breaks its way through the shell and comes out. Photography is good. G.

A Welded Friendship (Seliz, May 6).—After the marriage of Trevor, candidate for State Attorney, with Mary Wilton, a stenographer of Martin Kelly, a crooked politician, the interest visibly decreases, for at this point the picture ceases to be a drama and becomes merely a chain of incidents. In the romance surrounding these two young people, the young attorney's defense of the girl when she is insulted by her boss and the important part Bowling, an iron worker, plays in the defense at the trial there is enough material for a half reel or even whole reel play without the necessity of taking Bowling and Trevor up into Alaska, where Trevor loses his memory through a landslide and is found by his daughter years later. There is no situation, no conflicting wills, no struggle of circumstances, nothing to make dramatic action. The photography is good and the acting above reproach. We have a gripping scene where the employer insults his stenographer, the attorney interferes, and the iron workers witness the killing through the window from the steel construction nearby. G.

The Judgment of the Deep (Lubin, May 6).—One cannot name the acting in this picture and says that it is wholly responsible for the week impression created, neither can one attribute all the weakness to the plot, nor yet can all the blame be placed at the door of the director. The trouble is threefold, but mainly at the acting and the plot can criticism be directed. In revenge, because the lighthouse keeper's daughter loves the city chap instead of himself, the fisherman plans to do away with the rival. He saws the boat's oars partly in two. But it is the girl who goes out in the boat and it is the hero who rescues her, and the villain walks out into the sea and drowns himself. The only situation rated to have suspense is where the girl is floating aimlessly about in the boat, yet the girl's danger doesn't come home very strong to the spectator. Consequently where is the reason for everyone to appear groggy and overact so much? Why should our heroine have to be carried ashore because she experienced an unpleasant float on the calm sea? In the cast are John Ince, Ormi Hawley, Earle Metcalf, and Edwin Carewe. G.

Inspection of the Quebec Police (Vitagraph, May 7).—A very brief film, in which we are shown the Quebec police on parade, being reviewed by the Lord Mayor of Quebec. D.

FIVE-A-WEEK ESSANAY

They're all the rage
"ALKALI" IKE DOLLS ON HOBBY HORSES
Great Novelties! Order Early $12.00 a Dozen

Released Tuesday, May 27th
"THE NEW SHERIFF"
A thrilling Western drama showing how the new sheriff captured the desperate Sheppard gang.

Released Wednesday, May 28th
"ON THE JOB"
A comedy sensation, unique in theme and clever in portrayal.

Released Thursday, May 29th
"THEIR BABY"
Another excellent comedy of errors. Be sure and book this.

Released Friday, May 30th
"THE GOOD IN THE WORST OF US"
A strong dramatic subject teaching "self sacrifice." Book today.

Released Saturday, May 31st
"ALKALI" IKE MISFORTUNES
(With Augustus Carney, the "Gibraltar of Fun.")
A RIOT OF MIRTH
This is the Best "Alkali" Ike Picture Ever Produced—Demand It

Released Monday, June 9th
"THE FINAL JUDGMENT"
(In TWO PARTS)
A thrilling and sensational drama of the Klondike, how death robbed justice. This feature photoplay enacted in the gold fields of Dawson and later in the metropolis, New York City, will create a furore. Special Heralds are now being prepared.

YOUR MOST STRENUOUS EFFORTS ARE NOT APPRECIATED unless you use three sheet posters of all Essanay Saturday releases. They boom your business wonderfully. Posters are lithographed in full four colors, 25c each. You can order these from your exchange or direct from ESSANAY FILM MFG. CO., 521 FIRST NATIONAL BANK BLDG., CHICAGO. Your lobby display will look attractive if you use photographs of Essanay players, 8 x 10, price $3.00 per dozen. You can secure these from the Players' Photo Company, 177 N. State St., Chicago, Ill.

ESSANAY FILM MANUFACTURING COMPANY
521 First National Bank Building, Chicago, Ill.
Factory and Studio, 1333 Argyle Street, Chicago
Branch Offices in LONDON, BERLIN, PARIS, BARCELONA

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY The Twelfth Juror / Hulda of Holland / Greenglass Suspicion
NEXT—Dances of the Ages.—May 26

C. JAY WILLIAMS A Reluctant Cinderella / With the Assistance of "Sheppy" / Newcomb's Necktie
NEXT—Professor William Nutt.—June 2

CHARLES J. BRABIN The Splendid Scapegrace / An Accidental Alibi / A Concerto for the Violin
NOW MAKING PICTURES IN ENGLAND
NEXT—A Race to New York—May 23

WALTER EDWIN When Greek Meets Greek / The Prophecy / The Translation of a Savage
NEXT—An Almond-Eyed Maid—May 31

GEORGE A. LESSEY The Golden Wedding / The Heart of Valeska / John Manley's Awakening
NEXT—An Unwilling Separation—May 27

FOURTH YEAR

HARRY C. MYERS
LEADING MAN
BARRY O'NEIL, Director
Lubin Manufacturing Company

JAMES KIRKWOOD
DIRECTOR AND LEADING MAN
VICTOR FILMS

STUDIO GOSSIP

LOUISE GLAUM, former leading woman for Al. Christie's Nestor Comedy company, has joined the Broncho and Kay-Bee companies as leading woman, under direction of Thomas Ince.

A CLUB has been formed in Los Angeles for the benefit of the assistant directors, the property men and the carpenters and scenic artists. It is called the Punch Club. At the first meeting Joseph Murphy, of the Universal, was elected president; Horace Davey, vice-president; Al. Young, secretary, and Jack White, treasurer.

FRANK CROMPTON, in charge of the mechanics at the Powers Plays, Inc., at their Hollywood studios, is happy in the acquisition of the most up-to-date machinery for manufacturing furniture that is to be obtained. Most of the furniture used by this concern is made in the studios, doing away with many expenses and enabling them to have correct furniture for every period and eliminating long waits.

NANCE O'NEILL, the dramatic star, was a visitor to the Universal projection room in the Mecca Building last Saturday, to "see herself as others see her." The actress witnessed on the screen the pictures of herself in some of her principal roles, which were taken under the direction of Herbert Brenon just before he sailed for Europe.

WHAT is said to be the record for altitude in the taking of motion picture plays was achieved on April 27, when the Universal stars and directors visited Mount Lowe and Mount Wilson. On the summit of the latter California peak, 7,600 feet above sea level, the entire party took part, without make-up, in a comedy which will be seen soon in motion picture theaters. Director Smalley places the scenic worth of the country between Mt. Lowe and Mt. Wilson as above that of the Swiss mountains.

J. SEARLE DAWLEY, the Edison director who recently returned from California, where he has been directing the productions of the Edison players during the past Winter, has closed a contract as director for the Famous Players.

ASHLEY MILLER, who temporarily withdrew from the Edison staff of directors to take an active part in the recent production of his play, The Seventh Chord, has rejoined the Edison forces and will continue to direct his favorite line of subjects.

S. S. HUTCHINSON, president of the American Film Manufacturing Company, returned to the Santa Barbara producing headquarters after a brief stay in Chicago. Mr. Hutchinson expects to spend considerable time in California this Summer, directing the production of some coming two and three reel features.

JACK KERRIGAN and Vivian Rich had a novel ride in an aeroplane at Ventura, Cal., last week. The flight occurred in connection with the making of a single reel subject. The famous Gilpatrick exhibition of flying at Ventura was utilized. This was Kerrigan's first flight.

THOMAS COMERFORD, well known in motion pictures for his ability to handle various characters, has joined the Essanay Eastern Stock company. Mr. Comerford, prior to his engagement with another film manufacturing company, played in Lincoln J. Carter productions for over a quarter of a century. Mr. Comerford will play heavy parts.

THEODORE W. WHARTON, producer with the Essanay Eastern Stock company, has gone to St. Louis to spend a few days with relatives whom he has not seen for several years. From St. Louis Mr. Wharton will go to Ithaca, N. Y., where he will remain for a week.

IN order to get the proper atmosphere for a comedy the Pilot is turning out, Louise Vale, leading lady, spent two days in the Italian section of New York. Miss Vale played the part of an Italian sweetheart in Pilot's release of May 15, Tony the Tenor, and her characterization is excellent.

MAUDE FEALY as the guest of Louise Vale recently spent a day at the Pilot studio. They were both guests at the Famous Players' studio on Wednesday of last week.

LILLIAN HAYWARD, character and heavy woman of the Pacific Coast studio of the Selig Company, has made four trips around the world during her career behind the footlights. No matter what character she is called upon to play she knows just how to dress and portray it. This comes from a close study of the peoples of lands through which she has traveled.

MYRTLE STEDMAN, leading woman of the Selig Arizona company, now located at Prescott, Ariz., celebrated a birthday last week. The management of the St. Michael's Hotel in Prescott acted as hosts of a party given in honor of the popular photoplay star.

TOM CARRIGAN, the well-known Selig player, recently rejoined the Chicago branch of that company after a protracted vacation. In one mail some time later, Mr. Carrigan received twenty letters, for the most part from fans, congratulating him upon his return to the picture world.

CARLYLE BLACKWELL, leading man with Kalem company at Glendale, Cal., recently took a brief vacation and attended the Motion Picture Exhibitors' ball at San Francisco. He led the grand march with Mrs. Rolph, the wife of San Francisco's mayor, and while he was not exactly handed the proverbial key to the city, he was assured that he would find no lock during his stay.

ROSEMARY THEBY, who has been appearing in Vitagraph releases for the past two years, has joined the Reliance Stock company to play opposite Irving Cummings, under Oscar C. Apfel's stage direction. Miss Theby is an actress of recognized ability and should be a valuable asset to the Reliance, which will confine its three releases a week to high-class drama, producing à feature at intervals of two weeks.

THE leading man of the Reliance Company, Irving Cummings, is the author of Italian Love, which will be released on June 2. The drama was written around himself as a young Italian resident of one of New York's many Little Italys, and as he is especially fond of Italian character drawings his work in the role should be effective.

FLORA FINCH, of the Vitagraph Players, received a severe fright a few nights ago. She was aroused from her slumbers by a terrific hammering at the door and told that the adjoining house was on fire. Fortunately, her house is built of brick, and, although the paint was scorched, no other damage was done. The next house, however, was badly gutted and will have to be rebuilt.

Two alligators, a canary, a dog and a parrot are the pets of Julia Swayne Gordon, the well-known Vitagraph player. At the studios she made great friends with "Prince," the tiger, and "Nero," the Nubian lion, with both of which she will soon be seen on the screen. The titles of the plays will be The Lion's Bride and The Tiger Lily.

AN interesting photoplay that will soon be released by the Vitagraph Company is Roughing the Cub, the story of the amusing adventures of a poet-reporter. Hughie Mack takes the part of the "cub," but the other reporters are all genuine, being on the staffs of the various Brooklyn papers and members of the Brooklyn Press Club. The story of the play was written by Courtney Ryley Cooper, a newspaper man.

BASEBALL NOTES

The baseball ground at 145th Street and Lenox Avenue, known as Lenox Oval, has been leased for the season by the Reliance baseball team, of which Hopp Hadley, advertising manager for the Reliance, is manager. He has in mind the forming of a Moving Picture Actors' Baseball League. Some changes have been made in the Reliance dates since the last mention in THE MIRROR. The schedule now reads: Powers, May 24; Kinemacolor, June 7; Eclair, June 14; Solax, June 20; Pathe, June 21. Manager Hadley is anxious to arrange games for open dates.

The Lubin baseball team opened its season May 10 by defeating the Electric Storage Battery 5—0. G. H. Stillfield, of the Lubin team, pitched a splendid game, striking out 18 men and not allowing any runner to get beyond second. Florence Hackett acted as cheer leader for the winners.

SUIT OVER FILM

Action for $5,000 damages and an accounting has been begun in the United States Court by William A. Brady and George Broadhurst against the General Film Company. It is alleged by the plaintiffs, who are represented by Nathan Vidaver, that the film company has distributed since May 8 last a photoplay called A Mother's Ambition and said to closely resemble Bought and Paid For. Messrs. Brady and Broadhurst wish the courts to decide whether they are entitled to any redress under the copyright law that went into effect April 9, 1910. The picture was made by the Pathe Company.

KING BAGGOT GOES ABROAD

King Baggot, leading man of the Imp company, president of the Screen Club and one of the most popular motion picture players in America, sailed for Europe yesterday morning on the *Kaiser Wilhelm der Grosse*. Mr. Baggot was accompanied by his wife. He will join Director Herbert Brenon in England, and, recruiting a company from among foreign players, they will make a series of pictures in England and on the Continent. Mr. Baggot probably will be away for about two months.

—Garwood!—
—Billington!—
—Mace!—

New Majestic Stars in the New Majestic Films

(C. J. HITE, Producing Director)

What a trio! Imagine what your patrons will say on the NEW STRENGTH OF YOUR SHOW when the wonderful new Majestic Films come out! And that will be soon—see release dates below. Just think, after Sunday, May 25th there will be a steady procession of the magnificent new Majestics, with such stars as popular "Billy" Garwood, for three consecutive years with the world's best independent company; pretty Francelia Billington, than whom there is none more beautiful; Fred Mace, the very best comedian of his kind in all the world of photoplay, and—we'll announce THE OTHER STARS in a week or so. Yes, there WILL be others! But let there be mystery about them that long!

Meantime tell us what you think of the wonderful acting and photography in the New Majestics. We want opinions!

Sunday, May 25th the New Majestic is "LEGALLY RIGHT," in which "Billy" Garwood and Francelia Billington eat a honeymoon breakfast in jail and give you some tall laughs; and Tuesday, May 27th the film is a marvelous split that takes you into the secrets of the evasive Navajo Indians of far-off Arizona and treats you to a pretty trick-subject at the end, "LIFE AMONG THE NAVAJOS—HER FAIRY GODFATHER." Go to your exchange with a red-hot yell for BOTH these reels now! Remember, ONLY at "Mutual Service" exchanges.

Majestic Motion Picture Company

(C. J. HITE, Producing Director)

All communications to Executive Offices, New Rochelle, N. Y. All-Year-Round Studios, Brooklyn Heights, Los Angeles, Cal.

LETTERS and QUESTIONS

ANSWERED BY "THE FILM MAN"

John Baird, of Stonington, Conn., expresses a quite prevalent opinion in the following letter. It speaks for itself:

"Every week I see a great many moving pictures, and I wonder if it ever occurs to some of the producing companies that there is a surfeit of wild West and battle scenes? From experiences with the audiences of the picture houses, I am aware that the majority of those present seem never to tire of the exhausted plays presented, for originality is no longer possible in these pictures, but simply a change in situation. One gets so tired of the whole business—the stale plot, the tenderfoot, the crime, the escape, the finding of gold where gold could never be found, the rescue from death at the last moment, and the awful inconsistency which persists in spite of all criticism.

"There are many intelligent persons in every moving picture audience, and every intelligent person there sits through the mind-wearying 'thrillers' for the sake of a single acceptable reel. Fewer reels as an output, and better, should be the aim of the film manufacturers.

"Where have some of the actors studied the customs of polite society, that they are allowed by the stage-manager to commit the solecisms and vulgarities which constantly offend one's sense of propriety? Another word concerning the marriage ceremony as put upon the screen. I've never seen a wedding ceremony in moving pictures properly done. Certainly the marriage service is not found in any book as big as an octavo volume; the minister never, in real life, puts the ring on the bride's finger; the man and woman to be married do not stand with their backs to the clergyman; and the whole performance is never a farce. Consideration of details is surely a part of the producer's business, and there is more critical protest among the onlookers than the manufacturers suspect. I recall one photoplay, so called, where after an interval of seven years the leading man appeared in the clothes and cravat he was wearing at his first appearance. Mighty good stuff, of course."

S. G., Brooklyn, N. Y.—We have no information concerning Florence Lawrence's plans for the future.

L. H., San Francisco, Cal.—THE MIRROR does not answer questions regarding the private lives of players.

E. Y. P., Glens Falls, N. Y.—There were two feminine roles in Kalem's The Heart of An Actress. Alice Joyce played the lead and Naomi Childers was cast as Jane Thompson.

MOTION PICTURE NEWS IN COUNTRY

INDIANA.

A representative of the M.-and C. Film Company, of Indianapolis, has just completed taking a reel of pictures showing local views. All the points of interest were shown. The pictures will be exhibited in all the moving picture theaters in the city before being sent to other towns.

MASSACHUSETTS.

Manager Streeter has sold out his interest in Bijou, in Greenfield, to William A. Davenport. The Bijou will be run with motion pictures and vaudeville as usual. Managers Streeter and McCarthy will soon open the new Victoria with motion pictures and vaudeville. The management of the Lawler showed in Greenfield for first time May 12 the new Kinemacolor Pictures.

ILLINOIS.

Mr. Watts, owner of the Vandette Picture House, Springfield, is in Chicago, looking after his new place he is having built at 5435-5435 Ashland Avenue. The picture house will seat 800; he is also installing a $7,500 pipe organ, and will use four-piece orchestra and two singers.

Mr. Watts is owner of the State rights to Kalem's masterpiece, From the Manger to the Cross, reports that the picture is still a great drawing card wherever shown. It has been running at the Cort in Springfield for some time to fine business. He has a crew working the south end of the State, and they report business the best ever.

Rev. Burnham, pastor of First Christian Church, Springfield, gave in May a series of ten lectures on the life of Christ, the last based on Kalem's From the Manger to the Cross. The church was filled at 7 o'clock, and still the crowd came, causing a second service starting at 9.45 P. M. The picture service was used instead of the sermon. Between 3,500 and 4,000 saw the pictures that evening.

MINNESOTA.

B. A. Beversteadt, at the head of the Dream, has concluded an arrangement whereby he will open a feature film office in Winona, under the title of The Union Film Company, this succeeding The Union Feature Film Company, of Minneapolis. The new concern will operate in Minnesota, Wisconsin, and North and South Dakota. Mr. Beversteadt will be the manager in the Winona office, and F. L. Tront will be the traveling representative. Mr. Beversteadt has personally purchased the rights in the four States named for Zigoma.

TENNESSEE.

The Elite, of Clarksville, has been refurnished with the best seats to be found in the entire South, and the decorators are putting a new front that will equal any in this part of the State. The success of the motion pictures is largely due to the personal popularity of the manager, C. H. Dean.

"HIAWATHA" SELLING FAST

F. E. Moore reports a splendid sale during the past week for his all-Indian production of Hiawatha. Western Pennsylvania, Ohio, Illinois, Missouri, California, Washington, Oregon, Kansas, Oklahoma, Colorado, New Mexico and Arizona are among States recently sold. Early buyers of rights for this production report splendid business.

LICENSED FILM RELEASES

Monday, May 26.

(Bio.) Highbrow Love. (Com.)
(Edison) Dances of the Ages. (Novelty.)
(Kalem) A Victim of Heredity. (Dr.)
(Lubin) The Reward of Service. (Dr.)
(Patheplay) Pathe's Weekly No. 22.
(Selig) Wamba, A Child of the Jungle. (2 parts: Dr.)
(Selig) Religion and Gun Practise. (Dr.)
(Vita.) Up and Down the Ladder. (Com.)

Tuesday, May 27.

(Cines) Borrowed Plumage. (Com.)
(Cines) The Champion Fixer. (Com.)
(Cines) In Somaliland. (Sc.)
(Edison) An Unwilling Separation. (Dr.)
(Ess.) The New Sheriff. (Dr.)
(Lubin) Doing Like Daisy. (Com.)
(Lubin) The Yarn of the Nancy Bell. (Com.)
(Patheplay) Bullfight in France.
(Patheplay) In the Forest of Cochin, China.
(Selig) The Girl and the Judge. (Dr.)
(Vita.) Tricks of the Trade. (Com.-Dr.)

Wednesday, May 28.

(Eclipse) The Indelible Stain. (Dr.)
(Edison) Newcomb's Necktie. (Com.)
(Ess.) On the Job. (Com.)
(Kalem) Captured by Strategy. (Dr.)
(Lubin) Love and War in Mexico. (2-part Dr.)
(Patheplay) The Fugitive. (Dr.)
(Selig) The Wordless Message. (Dr.)
(Vita.) Cutey Plays Detective. (Com.)

Thursday, May 29.

(Bio.) A Dangerous Foe. (Dr.)
(Ess.) Their Baby. (Com.)
(Lubin) The Romance of the Ozarks. (Dr.)
(Melies) The Foster Brothers. (Dr.)
(Melies) Tandjong Priok, the Harbor of Java's Capital, Batavia. (Sc.)
(Patheplay) White Lies. (Dr.)
(Selig) The Ex-Convict's Plunge. (Dr.)
(Selig) Scenes in Manila.
(Vita.) The Only Veteran in Town. (Dr.)

Friday, May 30.

(Edison) The Honor of a Soldier. (Dr.)
(Ess.) Their Baby. (Com.)
(Kalem) The Widow from Winnipeg. (Com.)
(Kalem) The Comedy Team's Strategy. (Com.)
(Lubin) Faith of a Girl. (Dr.)
(Patheplay) The Spider Which Lives in a Bubble. (Zoo.)
(Patheplay) Transportation Methods in Java. (Dr.)
(Selig) The Woodfire at Martins. (Com.)
(Vita.) A Husband's Trick. (Com.)

Saturday, May 31.

(Bio.) His Mother's Son. (Dr.)
(Cines) Interesting Scenes Abroad.
(Edison) An Almond Eyed Maid. (Dr.)
(Ess.) Alkali Ike's Misfortune. (Dr.)
(Kalem) John Burns of Gettysburg. (Dr.)
(Lubin) Lone Dog the Faithful. (Dr.)
(Patheplay) The Squawman's Awakening. (Dr.)
(Vita.) One Can't Always Tell. (Com.)
(Vita.) If Dreams Came True, or Who'd Thunk It. (Com.)
(Vita.) The White Slave. (Special 2-part Dr.)

EXCLUSIVE SUPPLY RELEASES

Monday, May 26.

(Dragon) Love's Monogram. Dr.

Tuesday, May 27.

(Gau.) The Light That Kills. Dr.

Wednesday, May 28.

(Solax) The Henpecked Burglar. Com.
(Gau.) Gaumont's Weekly, No. 64.

Thursday, May 29.

(Gau.) A Problem in Reduction. Com.

Friday, May 30.

(Solax) The King's Messenger. Dr.
(Lux) The Dog and the Goat. Dr.
(Lux) Pat, the Electrician. Com.

Saturday, May 31.

(Great N.) (Title not reported.)

MUTUAL FILM RELEASES

Sunday, May 25.

(Maj.) (Title not reported.)
(Than.) (Title not reported.)

Monday, May 26.

(Amer.) Ashes of Three. Two parts. Dr.
(Keystone) Tonlitsky and Company. Com.
(Rell.) Hearth Lights. Dr.

Tuesday, May 27.

(Maj.) (Title not reported.)
(Than.) (Title not reported.)

Wednesday, May 28.

(Broncho) The Drummer of the Eighth. Two parts. Dr.
(Mutual) Mutual Weekly, No. 22.
(Rell.) A Texas Feud. Dr.

Thursday, May 29.

(Amer.) On the Border. Dr.
(Keystone) The Gangsters. Com.
(Mutual) (Title not reported.)

Friday, May 30.

(Kay-Bee) A Child of War. Two parts. Dr.
(Than.) (Title not reported.)

Saturday, May 31.

(Amer.) Her Big Story. Dr.
(Rell.) The Master Cracksman. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, May 25.

(Crystal) Toodleums. Com.
(Crystal) Supper for Three. Dr.
(Eclair) Hearts and Crosses. Dr.
(Eclair) Anaradhapura.
(Rex) The Trifler. Dr.

Monday, May 26.

(Imp) Secret Service Sam. Two parts. Dr.
(Nestor) On Cupid's Highway. Com.
(Cham.) (Title not reported.)

Tuesday, May 27.

(Gem) Billy's Honeymoon. Com.
(101 Bison) Love, Life, and Liberty. Two parts. Dr.
(Crystal) Where Charity Begins. Dr.

Wednesday, May 28.

(Nestor) A Double Sacrifice. Dr.
(Powers) Cheating. Com.
(Eclair) The Faith Healer. Two parts. Dr.
(Univ.) Animated Weekly, No. 64.

Thursday, May 29.

(Imp) The Heart That Sees. Dr.
(Rex) The Tourist and the Flower Girl. Dr.
(Frontier) A Romance of the Rails. Dr.

Friday, May 30.

(Nestor) Be It Ever So Humble. Dr.
(Powers) The End of the Trail. Two parts. Dr.
(Victor) The Plaything. Dr.

Saturday, May 31.

(Imp) The Magnetic Maid. Com.
(Imp) Hy. Mayer, His Magic Hand.
(101 Bison) The Honor of the Regiment. Two parts. Dr.
(Frontier) Flossie Visits Bar U Ranch. Com.

SELIG'S SENSATIONAL WESTERN FEATURE

THE LAW AND THE OUTLAW

A ROMANCE OF THE WEST IN TWO THRILLING REELS

This production marks an epoch in dramas of Western life. Unquestionably the most sensational feature of its kind that will be produced for many a day. Featuring Tom Mix, the world's most daring cowboy, in a series of astounding feats of death-defying skill—incidents in an exceptionally strong dramatic story.

RELEASED AS A TWO REEL SPECIAL ON JUNE 4th

COMING FEATURE "ALONE IN THE JUNGLE"

Selig has made many great animal pictures n the past and will continue to produce great animal features in the future, but none of these will ever surpass the present subject. This picture will live forever as the greatest of its kind. RELEASED AS A TWO REEL SPECIAL ON JUNE 14th.

SELIG'S REGULAR RELEASES ARE QUALITY—PLUS

June Second "When the Circus Came to Town" A comedy-drama reminiscent of childhood's happy days.
June Third "A Flag of Two Wars" An incident in the military life of his father's son.
June Fourth "Woman—Past and Present" A comparison in feminine types.
June Fifth "The Suawnee River" A picturesque story of the Southland.
June Sixth "An Embarrassed Bridegroom" A comedy of the West. "MANILA NORMAL AND PUBLIC SCHOOLS" Educationa

BOOK EACH AND EVERY ONE OF THESE TODAY

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

SPECIAL——STATE RIGHTS——SPECIAL

KELLY FROM THE EMERALD ISLE

THREE REELS

With the Famous BARNEY GILMORE in Title Role

Advertising matter includes two kinds of one-sheets, two kinds of three-sheets, six-sheets, heralds, lobby displays, booklets, slides and miscellaneous material. Ready for shipment latter part of May.

SOLAX COMPANY, Fort Lee, New Jersey

SOCIETY GIRL IN STUDIO

A real society bud, cousin to Mrs. John Jacob Astor, makes her Thanhouser debut in a picture called His Secret. Adele Rey was the name she gave the New Rochelle producers, but Count Mourik de Beaufort, a society writer on the New York *American*, who knew her, learned of her film endeavors and insisted on an interview. Here is an extract from the *American* of last Sunday:

"'Why have I decided to go into moving pictures?' repeated the beautiful Miss Adele Rey, better known as Evelyn Prevost, a cousin of Mrs. John Jacob Astor, and until a few months ago 'just a girl in society,' as she expressed it.

"'You see, I believe that moving pictures are going to be the greatest field, from a financial point of view, in America. It has so many advantages. In the first place, it is an all-the-year-round job. In the second place, you can see yourself as others see you, which is an advantage which the ordinary actress does not have. More and more actresses and great actresses are joining moving picture concerns for above reasons.

"'Failures are very rare. Instances of persons working and rehearsing for a play three months and then, maybe, playing for a week, are unheard of in this business. Of course I would not call it the highest interpretation of art, but since I have given up society I have developed a taste of that American game—'making money.' Better than ever, I can now understand why our men keep on worknig. I like it. It is a great satisfaction to know that you are useful as well as ornamental.'"

IN QUEST OF "SCENICS"

A 9,500-mile trip for scenic subjects just completed by Carl Gregory for the Majestic Company is demonstration that the day of "the scenic" is by no means done. Gregory made the entire circuit of the Western States in his search for material, and stopped to turn the wheel of his camera in Montana, Wyoming, Oregon, California, Arizona, New Mexico and Colorado. He filmed Indian rain dances, Indian plain dances and plain Indian village life among the Navajos of Arizona. He "snapped" the little known Community Indians—the Hopi, the Hava, supai, the Mognis, and the Zunis—in their pueblos; filmed the ruins of the ancient cliff dwellers, too, and transported his camera and himself by pack train and buckboard to do it. The picture man stuck his machine on a precipitous crag alongside the Grand Canyon of Colorado and took some fine views of that; also of the Garden of the Gods and the Pike's Peak region, and of a mighty storm sweeping through the Rockies. To further show their faith in the strength of the scenic subject, the Majestic folks expect to send Gregory and his camera on a tour of South America in July.

REVIEWS OF UNIVERSAL FILMS

The Unseen Influence (Victor, May 2).—Fred, an artist, neglects his wife for a model, Tess. Fred's dead sister appears in spirit, prevents the artist's murder by the model's jealous lover, and reunited the two couples. The drama is vague in construction and direction, needing clarity, imaginative treatment, and condensation. As it stands, The Unseen Influence does not impress as it should, although it is a bit unusual for films. Bennett Musson is the author. S.

Homelock Shermes (Crystal, May 18).—Pearl White, in this farce, is forced to assume the guise of a man to carry out her plans. Believing that Chester Barnett is not a prisoner unlawfully, she attempts to liberate him with the hope of getting a $5,000 reward. After considerable work she discovers she has made—that Chester is a drug fiend and is being held by his doctors. Miss White is not at her best in the picture, one that is rather a weak, pointless affair. G.

The Return of Crime (Eclair, April 30).—One is able to discern material for a splendid photoplay underneath the jumble of incidents and unconnected scenes that make up this picture. There is no fault to be found with the piece from a physical standpoint; its production is good relative to photography and settings, and the acting is quite acceptable. But what opportunity there may have been for a big situation—and there are several opportunities—has been lost through faulty construction of the plot. Considerable time is devoted to a prologue to little advantage, for its purpose is not clearly defined, nor does it go so far as to establish the characters in one's mind. "The arrival of Polly" is one scene in the first reel that should have been brought into closer connection with the plot. If it is to show the friendship of the doctor for the family and furnish a reason for Polly's anger, years afterward, when her fiance announces that he is going to involve this doctor, his own father, of murder, it is inadequate to say the least. From purely a realistic standpoint, the court scene in the second reel is a capital piece of work, but there is no situation there, and it might well have been omitted so far as the action is concerned. After the doctor has been convicted by his own son, the wife he has left is taken seriously ill and demands an operation. No one can perform this operation but the skilful doctor now imprisoned. The son persuades him to undertake the task and remains in his place, unknown to the guards, while the prisoner rushes to the hospital, only to discover that it is his wife whom he deserted years before. If carefully led up to this could be made into a vivid and powerful situation. As it is, there is a second's suspense, only to have the scene toter out in a disappointing manner. It is never clearly understood by the spectator up to this point whether the father knew it was his son, the district attorney, who was attempting to convict him. If he did not know, is it likely that he would consent to making an effort to save the life of the mother of the man who condemned him to death when he knew that he was innocent? Yet again we are ignorant of the doctor's innocence or guilt up to the time this girl—brought into the action to be immediately dropped without an explanation as to who she is—confesses. Why does this son turn so against his father, knowing that it is his father, and why does the girl resent his action to the extent of breaking their engagement? Reason and motives are lacking. What was the motive for the shooting in the cafe, and who did the shooting? One scene that discloses a bad piece of directing is that in the cafe. The first time we see the cafe there are some dancers "raging" on the platform, and twenty years later we are shown a duplicate of the same scene—"raging" on the platform. Dancers of that type were not in vogue twenty years ago. G.

Hawaiian Love (Champion, May 12).—Hawaiian love is, perhaps, the same as any other love the world over, and if we are to believe this picture play there are or were the same love intrigues, triangles, the same hopes and passions in the Islands as concerned the stage heroines of our once balmy melodramas. In Hawaiian Love we have the conventional triangle of two men and a girl, with the only exception that the action is laid in the Islands and two parties out of the three are Kanakas. The captain of a trading vessel lures the Kanaka girl away with pretty stories, while the native boy, less gifted of speech, remains in the cold for the time being. But justice demands its own and the captain husband pays with his life for the wrongs he does, and the Kanaka boy and girl drum out a love song on some kind of an instrument. It is all quite interesting, for it is unusually well done for this sort of a picture. It seems a trifle grotesque to have this girl sit smilingly down beside her lover immediately after the death of her husband and listen to a love song; it is a bit too sudden for propriety's sake. G.

The Unknown (Victor, May 9).—Bennett Musson, utilizing an old theme, has, as the author of this picture, done creditably well implanting new life and new spirit; he has placed within the hands of James Kirkwood, director and leading man, a plot that allows acting and direction to tell, that holds up several situations of genuine heart appeal. It is a domestic story which may have derived its inspiration from a real life happening. It is always consistent. The story deals with William Gardner, who, while in prison, is forced to give his little daughter into the keeping of another, with the promise that he will refrain from seeing or speaking to her. After his release, years later, the desire to know his child compels him to seek employment in the home of his daughter as the stableman. Through his grandchild he wins his way into the affections of the mother, his daughter, and how he finally overcomes the jealousy and hatred of the foster-father and husband is the principal part of the story which reaches out and takes hold of one's heartstrings. Mr. Kirkwood, as the old man, does his best character acting—some of the best acting we have seen him do. G.

Steve's Girl (Frontier, May 15).—Some of the sub-titles in this photocomedy can be improved with advantage. There is a strain of humor running through the picture, largely accounted for in the work of the player enacting Steve, that assures the picture's success. Photography is good. Steve, a cowboy and ranch owner, is lonely after the arrival of his pal from the East, for a girl. His friend realizing this, urges one of his boy friends back East to write to him, taking the name of some girl. Steve receives the letters and, full of delight, continues the correspondence. Steve is furious when he hears of the joke played upon him, but the boy turns out to be a girl after all—the friend in the East having turned the correspondence over to his girl cousin—and all ends happily. S.

Manufacturing of Steel (Eclair, May 11).—Among the educational and scientific films released by the Eclair Company during the past there are few, if any, which have surpassed this in points of general interest to the public at large. It is a subject which every one has heard discussed more or less, but few have had the privilege of witnessing the actual process of making the important product. With photography that is superb, considering the conditions under which it was secured, the spectator is taken into the great steel mills in a way that is gratifyingly intimate. Such pictures as this will always be in demand. G.

The Curate's Outing (Powers, May 21).—Passing over the first portion of this children's farce, where the curate lectures to the children in the classroom and his efforts to get safely on the car as mere nonsense hardly worth the while, one can find in the outing at the seashore enough to amuse and attract a juvenile audience. Director Mathews produced the film. Like all boys and girls, these children are full of life, and they lead their guardian a merry chase on the chutes and in the water. G.

Hy Mayer's Magic Hand (Imp, May 24).—Interesting glimpse of cartoons in the making with a view of the *Times*'s artist and his skilful hand at work. Unusual. G.

Newlyweds, or Their Only Child (Eclair, May 18).—One of the most amusing comedies in the series of comic drawings the Eclair Company has thus far released. There is something quite unique in the conception. Here "Snookums" takes a fancy to the auto meter. He takes a wild delight in watching it register up the fare due and papa, following his usual custom of humoring the child, is forced to keep the auto going while it breaks his heart to see the amount reach high up into the dollars. When the baby is finally satisfied father and mother find themselves far out in the country and make the trip home afoot. G.

Cuttle Fish (Eclair, May 18).—In accordance with the past pictures dealing in an intimate way with various animals, this subject, on the same reel with the Newlyweds, is unusually interesting and instructive. It is an odd sort of a creature, something after the order of the devil fish or the octopus. In fact, it is of the same family. It gathers its food in the same manner and has the same ability of spurting a dark substance into the water when attacked by its enemies. G.

A Mine and a Marathon (Nestor, May 25).—Obviously, the primary purpose of this photoplay is to present a highly exciting five-mile race between a foot racer and two men on horseback. There are two reasons why the picture falls short of achieving anything of an extraordinary nature. First, because it lacks the essence of a good drama and second because the race is not a highly exciting affair. Especially is the finish of this race feeble and inconsistent when one takes into consideration, which one does, that while two horses are racing about one hundred yards a man staggers into a telegraph office more dead than alive apparently and writes out a twenty-five or thirty-word telegram. With a revised cutting of the film this faulty bit could be eradicated to some extent. While jaunting around in the hills in the sparse costume of a runner our nephew hero learns of a plan by some engineers and high financiers to cheat his uncle in the East. He starts to the telegraph station in an automobile to warn his uncle with the grafters hot upon his trail. The auto breaks down, naturally, and our mountain foot racer is forced to make the remaining five miles on foot, with two mounted men as competitors. G.

Billy Plays Poker (Gem, May 20).—In the making of this farce Billy Quirk certainly earned his money, but the fact remains that the picture is not an exhilarating affair. Billy, after losing all his money and clothes at the poker table, is forced to run around, minus a suit, and there is a heartfelt endeavor upon this capable comedian's part to inject fun sufficient to make the affair worth while, but the principal essentials of a good comedy are absent. There are no situations, there is no clever business and the action drags. Violet Horner playing opposite as the young wife, is acceptable. G.

The Ranch Stenographer (Frontier, May 17).—Some of the life of this farce is, we believe, not due wholly to the author, but rather to the personality and vivaciousness of the players. Starting from one point the thread leads around several corners, makes a twist or so and winds up in a spot many degrees to the right, all of which is to say that the picture, in the technical sense of the word, is not a farce with a central idea that it does not depend upon any particular situation or incident for its humor. The little gum chewing stenographer, at one time with the Keystone Company, is a lively and clever creature, and the big cowboy has a homely expressive face, and the director has directed in a style that puts a punch in the action. There are more laughs in this picture than any Frontier comedy up to date. G.

The Twins (Imp, May 19).—Two married twin brothers have adjoining flats, unknown to each other. The resultant complications supply the comedy's action. The story is old, and here it does not develop into funny situations. Neither does Bud Ross as both twins, equal some of his recent film funmaking. Satisfactory camera work. S.

Animated Weekly (Universal, May 14).—Interesting features of this issue are glimpses of the suffragette parade in New York, of Secretary of the Navy Josephus Daniels, of the New York Bridge of Sighs, of the unveiling of the Schurz Monument, and of the opening of the polo season at the Essex Country Club, West Orange, N. J. In the "Who's Who in Pictures" Series, Violet Horner, of the Imp Company, is shown in the happy moment of delivering a "photo-kiss." S.

The Stage Driver's Chivalry (Frontier, May 22).—After the stage driver has been fired, he becomes a drunkard, and joins a plot to rob the stage coach. But, when he learns that a girl passenger is on her way to her dying mother, he seizes the reins and drives the coach to safety. The girl gets to her mother in time, and the old driver is reinstated for his bravery. The melodramatic stage coach holdup has been worn out as a factor to a film story. There are several rather unusual scenes showing the girl within the jolting stage coach. The photography of the other scenes is not quite up to the Frontier standard. Trite story. S.

On Cupid's Highway (Nestor, May 26).—Father wants one of his daughters to marry a titled nobleman. However, the daughter loves another and when her sister becomes infatuated with the English lord, there is a triple elopement, the chauffeur also marrying the maid. Good photography. The story is so old that it is almost decrepit, but the prettiness of the three feminine players gives a certain zest to the comedy. S.

Toodlums (Crystal, May 25).—Chester doesn't like Pearl's dog and hires a tough to steal the canine. The thief exposes him in the end. A similar story was used in a recent Licensed half-reel comedy. Pearl White, pretty and vivacious, makes this split-reel entertaining. Clear camera work. S.

Supper for Three (Crystal, May 25).—A dull farcical jumble. Wilkins loses his pay envelope and tries to "work" a free dinner, aided by two hungry actors. The photography is the one commendable feature of the half reel. S.

The Double Sacrifice (Nestor, May 28).—Twin brothers receive $1,000 each. Two years later Jim returns penniless. Both love the same girl, but Jim is favored. John, who is ill, turns his $1,000 over to Jim. The father is robbed of $1,000 and Jim is suspected. The story of John's double sacrifice saves Jim. Heroic and unconvincing melodrama. Fair acting and good camera work. S.

KINEMACOLOR REVIEWS

Mixed Signals.—Old Captain Bill retires from the sea, and, taking his daughter and an old friend, goes into camp, where things are carried on according to the routine of a ship. Jack appears upon the scene, and in the course of his instruction Captain Bill shows him a combination of signal code flags, meaning "attacked, need help." Jack elopes with the daughter, and is forbidden the camp by the captain. He obtains a job as keeper of the lighthouse, and when a baby is expected writes his mother: "One flag it's a boy, two it's a girl." Of course, he hoists the flags, making the combination a call for help, and the captain seeing them through his glass goes to the rescue and everything is forgiven. The acting is good, and while one's credulity is severely taxed at times the picture has several good laughs.

Reedham Drill.—Reedham Orphanage is at a little town called Purley, not far from London. It is for the children of soldiers, and is managed under the direct patronage and interest of the King and Queen. This particular school being for soldiers' orphans, they are taught there the duties that they themselves will have to perform when they become members of the British army, and one of the features of the school is the annual display of their fancy marching. To the sound of their instructor's whistle they form various stars and circles; this being coronation year, the last figure they make is the Imperial Crown, and underneath, the King's Royal initials, G. R., standing for George, Rex. F. J. B.

Love in the Dark.—Rather a light weight story of a young girl who loses her sight in a premature blast, which, by the way, is poorly done. During her convalescence the young engineer, whom she has never seen, is devoted to her, and she agrees to marry him when her sight is restored. He leaves to go to another job, and leaves his photograph for her to see when she removes the bandages. The villain who also loves her now comes in, and our credulity is taxed by the scene of the girl, who has heard her lover's voice and mannerisms for weeks, being led to think the villain is her lover, and when her lover returns the only way she can tell them apart is to once more put on the bandage and feel their faces! Everything, of course, ends well, and the real lover marries the girl. F. J. B.

Everybody Pull for the PLAYERPOSTER —It Will Pull for Everybody!

Demand the PLAYERPOSTER of your exchange man right now! Take no excuses; make him file your order. We'll be shipping the PLAYERPOSTER to the exchanges in about a week, and you'd better be right on deck with your order, if you expect them as soon as they come in. Everyone who has seen the advance proofs of the PLAYERPOSTER is congratulating us on its wonderful quality. Stuck anywhere in front of your show, it *will pull for you.* So next time you get to your exchange, forget about that feature you wanted *until you've pulled for the PLAYERPOSTER.* Let us roar into your ears again that it's a striking one-sheet portrait, in nature's colors, of the most popular Thanhouser players!

THE THANHOUSER 3-A-WEEK

SUNDAY, MAY 25: "A Pullman Nightmare," in which Lelando, the Terror of the Swoop-Swaps, rescues his lady love from the hands of the devilish train robbers.

TUESDAY, MAY 27: "Carmen," the only genuine Thanhouser one, almost a year in process of production. So look for a *lasting* picture of the deathless opera.

FRIDAY, MAY 30: No Release, because of three-reeler of preceding Tuesday.

COMING! SUNDAY, JUNE 1: A comedy with a purpose, "A Victim of Circumstances," and later in the month, "Tannhauser," in three reels.

THANHOUSER FILM CORPORATION
NEW ROCHELLE, N. Y.
Do you know what the PLAYERPOSTER is?

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

EDWARD J. LE SAINT
DIRECTOR
Kinemacolor Co. of America . LOS ANGELES, CAL.

IRVING CUMMINGS
LEADING MAN
RELIANCE CO., 540 West 21st Street
Recent Releases—FIRES OF CONSCIENCE; HELD FOR RANSOM; DON CAESAR DE BAZAN; MEN WHO DARE (Direction Oscar Apfel).

MARC EDMUND JONES
Free Lance Photoplaywright
1537 EAST 60th STREET . CHICAGO, ILL.

4th Release
TWO REEL FEATURE
Into the North
Essanay May 19th

BIOGRAPH FILMS

FOR THE WEEK COMMENCING MONDAY, MAY 26, 1913

MONDAY

THE TRIMMERS TRIMMED
and
HIGHBROW LOVE

Farce Comedies

THURSDAY

A DANGEROUS FOE

Ching Fow's Strategy Thwarts a Terrible Revenge

SATURDAY

HIS MOTHER'S SON

Showing the Influence of a Termagant's Ill Temper on the Home

BIOGRAPH COMPANY
NEW YORK

MUTUAL FILMS

A Modern Snare (American, May 24).—When the former sheriff mysteriously shoots a man to belie and discredit the new officer of the law, the sheriff's sweetheart plans to have the wounded man call up the scoundrel on the phone, and say, "Gus, this is your dead man!" The ex-sheriff's confusion and fright prove his undoing. There is nothing to show why the sweetheart should suspect the ex-sheriff. Again, it is not shown why the villain should believe his victim—who was only wounded—is dead. Far-fetched, confusing in presentation, and utterly unconvincing. Good direction would at least have straightened out the two serious kinks in the story. Acting is but passable. S.

Her Innocent Marriage (American, May 19).—The camera work is the single really commendable feature. A woman runs away from her drunken husband, and, when she later reads of his death, marries a kindly cowboy who has befriended her. Then "friend husband" appears, but his speedy death clears away the problem. The story is most improbable, while the direction and acting do not aid in giving any semblance of reality. The director did not work up to any strong situations, although the reappearance of the drunkard should have made one, under proper handling. S.

The Sea Dog (Broncho, May 21).—With its quiet little story and its pretty sea-coast background, this two-part drama has a certain appeal. An old sea captain, who lives in a quaint, shiplike cabin, loves his grandson dearly. The captain's son-in-law believes the old man's ways to be too rough and uncouth for the child, and prevents the little boy from visiting his "granddad." When the child falls ill he relents, and the old captain comes again to see his little friend. The production shows a commendable care in direction. The old sea captain is humanly played. S.

Calamity Anne, Parcel Post (American, May 22).—Calamity Anne becomes parcel post carrier, and, while chasing an escaped rooster, captures a bandit, netting $1,000 reward. It is just rough farce. To us the spectacle of a woman in this sort of offering isn't attractive. Here Anne goes into a saloon with "the boys," kicks and punches the postmaster, and tumbles around in chasing the rooster. It isn't funny, and it surely isn't edifying. Good photography. S.

After the Massacre (Reliance, May 17).—The Indians capture the frontiersman's wife in a massacre. Aided by the usual conventional friendly Indian girl, the wife is rescued. Pocohontas little reckoned the value of her rescue of John Smith to scenario writers. For one thing the director allowed his participants to fire at the sky. The acting is poor, and the camera work varies. S.

Eternal Sacrifice (Reliance, May 12).—Mawkish in theme. Nan goes to the country to start life anew. Later, realizing that her love for Arthur is hopeless, she goes back to her old pals. When the gang plans to rob the residence of her benefactors, she rushes in ahead and is fatally shot by her companions. The photography is hazy at times and the acting is fair. S.

Early Oklahoma (Reliance, May 21).—The scoundrelly half-breed, to wit Crazy Bear, incites his tribe to the warpath when Joe Thorne's wife spurns him. Something like this idea has been used before. The wife rides in a wagon for help, the husband escapes, and the children hide from a prairie fire in a well. The director appears to have gone back to first principles in Early Oklahoma. The fire is the one feature. The acting isn't noteworthy and the photography is hazy. S.

A Texas Feud (Reliance, May 28).—The visiting minister from Maverick Corners unites two fighting factions. There does not appear to be any logical reason for bringing the enemies together or to think the peaceful end of the feud would be lasting. The acting is mediocre, the photography is at times poor, while the direction is confusing. S.

Sheep, the Hero (Majestic, May 20).—Sheep, a dog, finds a child caught on the railroad tracks and stops the train. The baby's father generously rewards the dog's owner, a starving old cab driver. The direction is commendably clear and concise. The dog gives the picture an appeal, and it should hold any audience. Good photography. S.

The Rivals Outwitted (Majestic, May 15).—The owner of a gymnasium is the object of the attentions of two eccentric ladies. He puts them through a series of stunts before they discover him kissing his pretty assistant. The director did not create funny situations. Clean-cut camera work. S.

The Oyster (Majestic, May 18).—Glimpses of the oyster beds, of tonging and of dredging. The anatomy portion of the half reel is little more than a series of still pictures, in which certain parts of the oyster are pointed out. It would be, of course, impossible to show these parts in any other way. S.

Hubby's Job (Keystone, May 19).—On the same reel with 'Twixt Love and Fire, this burlesque is inferior to the general class of pieces produced by the Keystone Company. G.

Brothers All (Excelsior, May 8).—This is a curious drama, artificial, loosely constructed, and poorly acted. The young minister leaves his fiancee to go to his first parish at Big Tree. He has considerable difficulty among the countrymen and meets Sadie, a kittenish sort of girl called in the subtitle "the little heathen." The minister finally wins over the settlement by licking four bullies in a fight. Next we see him returning to Big Tree with his bride. S.

My Lady's Boot (Majestic, May 13).—Dealing with the adventure of a girl spy in the South during the Civil War, this one-reel picture is a quiet little romance acceptably acted and staged. The young actress in the role of the spy is artful always. In making her escape from camp after securing valuable papers she loses her boot that is found by a young Northern officer, who attempts to capture her. Previously the young people have been very friendly, and after the war is over the officer seeks out the lady who owns the boot. G.

A Country Girl's Romance (Majestic, May 6).—Obscure photography detracts from the value of this film. While the theme is somewhat elemental, the plot is constructed with an eye to bringing out the best there is in it, and there are many who will find pleasure in witnessing the picture. Scenes transpiring at night should be tinted. G.

A Cruel Suspicion (Reliance, May 7).—Combined in this commendable picture is a lesson to all jealous husbands that can be either seriously or humorously taken to heart. The author, in building up his chain of circumstances which caused the husband to unjustly suspect his wife, has succeeded admirably, except in the case where the wife's friend enters the house. Knowing the husband's views in this respect, as the friend surely must at this point in the action, it seems hardly probable or consistent that he would venture into the wife's home unless the necessity was imperative. Not being a doctor, his presence in the house at the arrival of the husband seems out of place. The fight between the two men which ensues is realistic enough, and for some it may lend zest to the situation. But it can hardly be rated to heighten the tone of the picture; rather does it cheapen it. G.

TO THE TRADE

NEGATIVES DEVELOPED . . 1c per ft.

PRINTS MADE ON
EASTMAN STOCK . . . 4½c per ft.
(In quantities over 5,000 feet)
Including Tinting and Toning

TITLES, 8c per ft.
Prompt deliveries. All work guaranteed.

COMMERCIAL MOTION PICTURES CO.
(Incorporated)
102 West 101st Street, New York City
Telephone, 6724 Riverside.

THE BIOSCOPE

THE Moving Picture Paper, in Great Britain, and
THE Best Advertising Medium, Bar None.

Subscription $3.50 Post Free. Single copies, 10 cents.

Offices, 85 Shaftesbury Avenue, London, W.

Edgena De Lespine
LEADING WOMAN
RELIANCE CO., 540 W. 21st St., N.Y.
Recent Releases:
"A WIFE'S BATTLE"
"THE GOOD WITHIN"
"THE BAWLEROUT (2 REELS)

L. B. CARLETON
Director Lubin Stock Co., Philadelphia, Pa.
Permanent address, 204 W. 103d St., N. Y. City

CHARLES M. SEAY
Edison Director
Current Releases
The Two Merchants, May 14; By Mutual Agreement, May 19; Bragg's New Suit, May 21

UNIVERSAL FILMS

We Want
Novelty Stunts!
Dumb Acts!
One-Act Skits!

To pose for moving pictures in our New York Studios, or in our California Studios if feasible. If you have a rattling good snappy act that has never been shown in moving pictures and you want to make good extra money during off hours, write immediately to

Universal Film Mfg. Co.,
1600 Broadway,
New York
(Mark your envelope "DEPT. AA" without fail.)

WANTED
Motion Picture
PLAYS
You can write them. We teach beginners in ten easy lessons. Ours is the only thorough and successful course. Details Free.
Associated M. P. Schools
649 Sheridan Road CHICAGO

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

LICENSED FILMS

Longing for Mother (Lubin, May 15).—This comes under the head of a pretty picture, pretty in thought, and pretty in execution. In its present form, however, the story hardly warrants a full reel. There is an unnecessary repetition of scenes in cases where the same effect might be gained in about half the time. A little boy longs for his mother, who died at the time of his birth. He spends many hours sitting before her portrait and dreaming of what her love would mean to him. The portrait steps from the frame, and while the lad resumes his dreams are shown on the screen. The wealthy father is in love with Mary Evans, who accepts his proposal of marriage, and promptly makes friends with the lonesome little boy. In concluding scenes we are led to suppose that the longing in the boy's heart is to be filled by the young stepmother. Isabelle Lamon plays the dream mother, Jack Standing the father, Raymond Hackett the son, and Mabel Harris is seen as Mary Evans. The acting of all concerned is in the proper key for a film of this description. D.

A Soul in Bondage (Vitagraph, May 15).—Films of this description are calculated to show young girls the folly of treading the primrose path. By making the thorns particularly obvious they point a good moral lesson. In this case the story is well told and finely acted, particularly by Leah Baird in the principal role. Miss Baird also wrote the scenario. Winnie Alden is turned from a gay life when her better nature is aroused by the sweet innocence of a street waif. She reforms, finds employment as a stenographer, and wins the honest love of Roy Dayton. Trouble comes with the appearance of Ferris, a former friend of Winnie. Learning of his sweetheart's past Dayton denounces her, and breaks their engagement; but all is forgiven when the girl is taken to the hospital seriously ill, and the doctor sends for Dayton. It is a simple drama of considerable merit. Miss Baird is well supported by Earle Williams and Harry Northrup. D.

The Itinerant Wedding (Pathe, May 13).—The end of this farce is surprisingly amusing, in view of the conventional nature of the situation, that of a widow and her attractive young daughter, who wins the love of the man the mother wants for herself. The story moves in customary fashion until the daughter and her admirer decide to be married by a minister who is attending a reception given by the mother. They secure the butler and maid for witnesses, then find a secluded corner apart from the other guests. The mother is advised of what is happening and that begins an interrupted ceremony, during which the couple are chased from room to room. At last, standing on the roof of the house, they are pronounced man and wife. When it is all over the bride falls down the chimney, likewise the bridegroom and minister, and all three, soot-covered and bedraggled, appear among the guests in the drawing-room. It is extravagant farce that gets plenty of laughs. D.

The Stolen Loaf (Biograph, May 15).—In this instance the Biograph Company no doubt consciously violated customary human behavior for the sake of a good story with a novel turn. The result is interesting, but less reasonable than the general run of Biograph dramas. A butler steals a necklace belonging to the daughter of his wealthy employer and chooses the most unlikely place in the world to hide it—under a lump of raw dough that the cook is about to place in the oven. When the bread is baked the cook pieces the loaf near an open window, and the father of a starving family walks off with it. He is followed by the butler. Of course the bread contains the necklace, the poor man is unable to prove his innocence, and is sentenced to ten years at hard labor. Once more the butler does a highly improbable thing by attacking his mistress in her room and attempting to take the necklace that she is wearing. This time he lands in jail and, though apparently in good health, dies after making a confession that frees the wrongly convicted man. The plot is sufficiently unexpected to hold the attention and the production, including acting, directing, and settings, is excellent. D.

The House of Darkness (Biograph, May 10).—Perhaps some will experience difficulty in taking this Biograph release seriously, as it is presumably meant to be taken, but no one can deny that it is an interesting study of insanity modified by some exciting scenes and a grimping situation. It is the fact that one cannot appreciate or understand such a case of diseased mind as treated that prevents, perhaps, one taking the picture seriously. It will depend entirely upon one's own ideas and attitude how the advanced theory is received, and consequently the amount of thrill one gets out of the situation. Charles Hill Mailes enacts the role of the lunatic with the proper vigor without overacting or making the part ridiculous. Claire McDowell plays the leading female role, that of a young wife of an asylum doctor, in a manner that wins attention. In one scene, however, that dealing with the main situation where the lunatic has announced his intentions of killing the young wife, the action is strained; the business with the cat has been carried out too long, and the threat of suspense breaks. One of the patients to the asylum is a young husband, who develops a sudden murderous mania. Accidentally, it is discovered that music is the only thing that will quiet him. Of an afternoon this lunatic escapes from his guards, and makes his way to the house of the asylum doctor. As the wife plays with the cat over the piano the lunatic enters and is about to shoot when her hands involuntarily strike a chord. Hearing that he pauses, the wife plays on and completely quiets the man. This is the commencement of the lunatic's cure. G.

An Accidental Alibi (Edison, May 10).—In various ways a motion picture camera has been used as the basis of a photoplay, sometimes with considerable success and sometimes foolishly. In this picture an old man accidentally falls off his horse and is killed, while a young man, who has previously threatened the victim, is in New York getting himself within the range of a camera. This young man is arrested and convicted of the crime no one believing his story that he was in New York at the time until his sweetheart, the daughter of the dead man, sees the face of the boy in the picture while at the theater. This is the accidental alibi which saves the youth. Charles J. Brabin directed the production. John Adair is the author. Augustus Phillips plays the youth, Bessie Learn the girl, Robert Brower the father, and Mrs. Read the mother. The picture merely recites events; it is not a play. At most times the action is spiritless, and on occasions drags badly. As an anti-climax a rather pretty scene has been worked in showing the youth and his sweetheart spooning in the moonlight; it is a pleasant ending to a picture that is passable. G.

Puttin' It Over on Pana (Pathéplay, May 10).—When the would-be minister gets the full discharge of angry pans's shotgun in his back, laughter is excited; it is the one incident, an oft-repeated incident, that secures a big laugh. The rest is rather dull. The farce is really finished long before the screen is darkened. When the young counie are married the story logically ends. Paul Panzer, in a broad character role, is at his best. Rose Gore is acceptable as the daughter. It is only a fair farce. G.

The River Pirates (Kalem, May 10).—One finds in the atmosphere and settings the principal charm of this photoplay, acted and produced by the Kalem Company. Robert Vignola, cast as Cæsar, the jealous lover of the pirate chief's daughter, is superior in the work he does. He acts as a villain of this kind should act, according to the popular conception, but he gives tone to the role, which takes it out of the melodramatic class. Irene Boyle is sweetly graceful as the daughter, but only on one occasion, where she slaps the face of the villain, do we get an insight into what she is really capable of doing as an actress. James B. Ross is compelled to look always stern and forbidding, and this he does admirably. With the action laid during the period of river pirates, the story revolves around a young man's efforts to run to earth a gang which has robbed his father. The way he goes blundering into their camp alone is the part of a hero, perhaps, and makes a tale, but it is not the part of a wise man, and does not add to the consistency of the picture. The daughter of the chief, whom the young man has met before, assists him in escaping, the gang is captured, and there commences another story of romance. G.

EXCLUSIVE FILMS

Love's Monogram (Ryno, May 26).—It would require extraordinary skill, something that is not apparent here, on an author's part, united with the work of a gifted director, to infuse any degree of realism or consistency into the basic idea for this photoplay. The idea is one that is much used in the photoplay, and for some unaccountable reason appears to be popular with producers and authors. A strong, healthy, young fisherman takes a ride in a boat having a hole plugged in its bottom. The boat sinks and our hero, through fright and exposure, loses his mind. Ordinary people do not lose their reason, as a rule, just because they are scared and nearly drowned, and, even though some authors add to this a blow on the hero's head, the thing seldom appears plausible. In this picture there are some coast backgrounds pretty to the eye, and the acting is acceptable. Still it is one of those passive plays, neither good nor wholly bad. G.

Tony, the Tenor (Pilot, May 15).—A pleasant little comedy, staged, excepting in the case of the interior theater scene, in a capable way, and acted with sincere effort and some skill. Louise Vale enacts the female part and George Morgan plays the title role, Tony. Tony has a wonderful voice, though only an iron worker. He and his young wife plan to return to their native country, but while they are saving a manager discovers the husband's gift and offers to place him on the stage at a big salary. Tony is about to accept when his wife expresses her fears that they will never return and realize their ambitions, so Tony refuses, and another great tenor passes into the unknown. G.

P'm No Counterfeiter (Ramo, July 9).—Jack Hopkins in the part of the rube burlesques too much. It is the one blemish in this otherwise ingenious, laughable farce, directed by Will Davis. Mr. Davis also plays the lead male role. In the arrangement of the scenes and the directing of business Mr. Davis has displayed unusual ability. It would appear that the manufacturers could well afford to allow Mr. Davis to play the double role of director and actor. Fights are common in photoplays, but a fight of such realism as found in some of the last scenes of this farce is worth mentioning. The Ramo Company is to be congratulated on turning out one of the most amusing farces we have seen in some weeks. G.

The Helping Hand (Ramo, June 11).—Combined with an intelligent, well constructed plot we have fair acting and unblemished photography in this picture. It is not calculated to stir one to any great depths, but the note of human interest is visible, assuring the interest of the spectator. The story concerns a young ex-convict, who, befriended by a minister, manages to befriend the minister's son. For a time it would appear that the befriending of this wayward son would entail a great self-sacrifice, but all works out right in the end. In the final scene, where the father discovers the guilt of his son and begs forgiveness of the ex-convict, the acting is a bit stiff. G.

The Man in the Sick Room (Solax, May 16).—Between this photoplay and one released on April 30 by the Selig Company, entitled The Burglar Who Robbed Death, the similarity is close enough to be noted. In both plays the central character is a young doctor who degenerates to the lowest levels and becomes a burglar. Both find their way into the home of the woman whom they loved before their start on the downward path, and both utilize ability as a doctor to save the sick child of the woman. In this picture we have, perhaps a more conclusive treatment of the theme, and aside from a few minor errors in the directing, such as the too sudden recovery of the sick child, and some unsightly subtitles it stands as an exceptionally fine piece of work. At the finish there is an anti-climax scene that is unique. Baby talks to the doctor, now reformed and on the upward path, and we see the message flashed at the same time between the two houses. G.

The Worth of Man (Ramo, June 25).—Comparing this screen drama with some of the first releases of Ramo Company, one discerns an encouraging improvement, which, if continued, will place the brand of films among the very best in the independent field. Good stories or plots are the essential item that must be looked to for, as it is, the players appear capable enough, the settings are complete and appropriate in themselves, whether exterior or studio, and there appears to be an expert camera man back of the line. In other words, the physical qualifications of the picture are superior to the treatment of the theme by the author. Our hero, played by Jack Hopkins, imagines himself unloved by the heroine, and departs for the West. The only thing to indicate this is a scene which shows him behind a tree listening to another man propose to the girl. In working up to the final situation, where the young weakling proves himself capable of sacrificing himself for the man who had befriended him, the action is culminative and somewhat tense. It is the one punch that will send the picture over with some force. Yet the plot, as it unfolds, does not convince. G.

Men Were Deceivers Ever (Gaumont, June 12).—Mainly in the acting, exterior settings, and the exquisite photography do we find reasons for this photo-comedy's compelling charm. The theme, slight in itself, has to do with a young husband, who, by carrying on a flirtation with another woman, wins the displeasure of his wife. Only after an adventure on the seashore—being forced to spend the night in the same room with his wife—is peace declared between the young couple. Having discovered the husband's inconstancy, she leaves his house. The husband pursues and overtakes her at a fisherman's house, her auto having broken down. In coloring the film to indicate night, the producers have used a tint which is uncommon in American films. The night scene showing the storm at sea is rarely beautiful. There is skill evidenced in the directing of the piece and the young actress enacting the part of the wife is sweetly charming and adroit. G.

The Professor's Traveling Adventures (Great Northern, May 17).—A dreary farce in which a comedy character starts on his travels, and finally returns to his home town by mistake. One of those "comedies" in which a bicycle hitting a man is supposed to be funny. S.

WITH THE FILM MEN

Abe Warner sent out for a new ash tray for his office desk one day last week. These are the instructions the boy got: "Don't pay more than twelve cents for it. I'm buying a new $4,000 automobile."

Ingvald C. Ooes, of Great Northern, is in Chicago.

Bert Adler is in charge of advertising and publicity for the Majestic Company.

John Steppling, of Essanay, is in New York resting up after a hard Winter's work.

The market for actors—not picture actors, but actors from the so-called "legitimate," is sadly overcrowded, and every day finds more of them in from the road looking for work in pictures. Reports from the studios show the supply far greater than the demand.

Wendel Milligan's father is sure the boy will be a millionaire one of these days, and he gives this reason: "When Wendel was a boy he frequently asked me for money. When I refused him he would caddy on the golf links, where his curly hair made him a great favorite with the ladies, and at the age of fifteen he had accumulated quite a bank roll." F. J. B.

BLACKTON RETURNING

J. Stuart Blackton, vice-president of the Vitagraph Company, who has spent several weeks in Europe, has sailed for home and is expected to reach New York on Saturday.

TO MANAGERS OF

Theatres Closing for the Summer

THE AMERICAN TALKING PICTURE COMPANY

is arranging traveling Companies for each State this Summer to present the **Genuine Edison Talking Pictures** one day or more in towns where there is no contract made by this Company now in existence.

Send us your renting terms, seating capacity, voltage of electric current used, whether alternating or direct; also any other necessary information.

State and Territorial Rights

FOR LEASE ON

Edison's Talking Pictures

(Leases already made with exhibitors will not be affected.)

According to our agreement with the Thomas A. Edison, Inc., we will on June First install the Genuine Edison Talking Pictures in Motion Picture Theatres throughout the United States and Canada.

Parties may now secure Territorial Rights for as many machines as they desire for the smallest or largest City.

After June First machines may be installed in any Theatre, and on terms which will meet conditions of the Motion Picture business.

After June First Four Subjects Per Week
After October First Six Subjects Per Week

BE ALIVE TO THE ADVANCEMENT IN YOUR BUSINESS

Get the genuine Edison Talking Pictures.

Write or telegraph at once for printed matter, terms and particulars.

AMERICAN TALKING PICTURE COMPANY
SOLE DISTRIBUTORS
1493 Broadway, New York

LOIS WEBER and PHILLIPS SMALLEY

in REX TWO-REEL FEATURE

The Dragon's Breath, by Lois Weber

Coming Releases: THE ROSARY, THE POVERTY OF RICHES, THE CAP OF DESTINY

Written Directed Acted by Themselves

CLASSIFIED M.P ADVS.

RATES, CASH WITH ORDER:

20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

CALCIUM LIGHT MACHINE, Model "B," like new, $16; also 4 boxes Oxone and box limes. $4. C. Colvin, Ansted, W. Va.

REVIEWS OF LICENSED FILMS

Broncho Billy and the Rustler's Child (Essanay, April 26).—One cannot pass over this one-reel Western drama, produced and acted by G. M. Anderson, without noting the close similarity between his principal situation and one found in the drama of the Civil War played by the Parnum brothers, entitled The Littlest Rebel. In the photoplay, Broncho, the sheriff, is hunting a cattle rustler who has stolen, principally on account of necessity. As Broncho, with his companions, approaches the house, the rustler hears them, and secrets himself in the garret, instructing his little girl to tell the men that he is not there. Broncho enters, notes the sick wife in the other room, and questions the child. He finds the father, but the child pleads so forcibly that he sends the father back to his hiding place, and when the other men enter, Broncho is hoisted into the garret, only to tell them that the man is not there. The only demand that Broncho makes of the rustler is that he pay him for the horses later. There is no gainsaying that the situation is strong, acted and staged as it is by competent players. G.

The Fighting Chaplain (Kalem, April 26).—Young Barlow, a minister, is a man of peace, and in time he acquires such a record for timidity that the girl he is paying court to refuses him on the ground that he is a coward. When war breaks out between the North and South, Barlow joins the army, and conducts himself as a hero, while the man who formerly bullied him, or seemed to, enacts the role of a coward. In the end the girl repents of her mistake and gives her hand to the young chaplain. There are some clear war scenes, and the acting of both Guy Coombe and Marguerite Courtot in the lead roles and Stuart Holmes as Mason, the coward, is commendable, but the picture lacks a firm dramatic story. G.

The Birthmark (Lubin, April 26).—The story revolves about a criminal who, believing that his baby son is mortally shot, plots revenge against the sheriff, after his escape from prison years later, only to find in the youth he is about to kill his own son and not the son of the sheriff. Joseph Holland is cast as the criminal, Black Jack; Henry King plays the sheriff, Carl Von Schiller the son, and Irene Hunt the sheriff's daughter. One cannot call it a creditable photoplay; it is unevenly acted, and relies upon a plot of very poor workmanship. When the criminal escapes, he meets, encamped in the woods, one of his old pals. When the pal could have been brought into the exposition and made to assist in the criminal's escape, it appears awkward to introduce him at this point of the story. And why does the criminal remain in the neighborhood of the sheriff's home? To seek revenge perhaps—yet this is not clearly brought out. Why does the pal insist upon killing the captured son to the extent that he is willing to shoot the father when he refuses to do the deed? Again there is no answer. One can go through the picture and point out a dozen errors and crudities which are responsible for the flatness of the story. G.

A Fighting Chance (Vitagraph, April 26).—Ned Finley is brilliant as the husband, who tires of his wife in this domestic drama, written by James Oliver Curwood and directed by Ralph Ince. Mr. Ince, in his direction and staging of the piece, has done much if not more than any other factor, except the excellent acting of the players, to give the play what energy and grip it possesses. Purely on the basis of a photoplay, the story would fail. With the superb management it receives, there is little doubt of its success. Anna Stewart, enacting the role of the stenographer, is good, as also is Rosemary Theby as the wife. Wynn loses interest in his wife because she neglects her dress, He turns his attentions to his stenographer, a natty creature, but during his absence for several months on a business trip, the stenographer finds that he is married and suspects the cause of trouble. True of heart, the stenographer urges the wife to reform in her dress, and is so successful that when the husband returns he is stunned with surprise. How this climax is developed is the most interesting and appealing part of the picture. G.

Granny (Lubin, April 29).—In that this picture is admirably produced and ably acted, we have its principal assets responsible for the charm and pleasure afforded in witnessing it. Mrs. George W. Walter is adorable in the role of Granny. She has the ability to twist the emotions in whatsoever direction she wills with that abundant supply of quaint humor or pathos she has stored away somewhere in her motherly face. Richard Morris is not without the honors of a favorable impression made in the picture. We have been used to seeing Peter Lang harnessed in the team with Mrs. Walters, and we miss Mr. Lang, though commending the work of Mr. Morris the while. The interior of the theater showing the audience and stage at the performance, where Mrs. Walters scores her triumph as Granny is the only setting which smacks too unpleasantly of the studio. By showing the stage and the audience alternately the necessity for this setting might have been avoided. As it is this part of the pictures does not possess the realism to carry conviction. Granny, from a one-time star, has degenerated to the position of wardrobe lady for the new play by Peter Richards. Peter recognizes Mrs. Walters, and when the play fails she is the only one who offers him solace. He conceives the idea of writing a play around this character, and after its completion she consents to assume the leading role. During the writing, reading, and rehearsing of the play the friendship of the old people is ripening, and when the play proves a huge success he proposes marriage and is accepted. This is done at the supper given on the stage, and makes a delightful scene. Bertlay McCullen is good as the manager. G.

The Cormorant (Pathenlay, April 29).—Among the many educational subjects which the Pathenlay Company has released, there are few which surpass this one. It deals with an uncommon bird used by fishermen in increasing their catch. Dwelling among the cliffs near the sea this bird is an expert angler. When tamed a strap is fastened around its neck, making it unable to swallow, and after the bill is full the bird returns to its master and drops the fish at his feet. Photography is good. G.

The Orphan (Edison, April 29).—Betty O'Moore, the fiancee of Will, has an antipathy for children. Consequently Will keeps the fact hid from her that he is caring for the child of his dead brother, and incidentally compromises himself through inability to keep appointments with her. She is about to break the engagement when she happens upon the truth: her mother's nature rises to the surface and all is forgiven. That is the essence of the tale. Its purpose is to show that a woman always has within her the mother instinct, and all that is needed is the proper appeal to bring it to the surface. But the author has failed to apply his materials in this direction altogether, and as a result we have a play that wanders much but gets nowhere. There was no necessity to affix a prologue of this wayward brother dying out West. Introducing the reception of this child in the home of Brother Will without a short subtitle would be sufficient, allowing more space for treating the actual problem at hand. Betty's aversion to children is nicely shown, but her change of heart in the scene where she comes and finds Rose, the child, sick, does not strike home as being particularly sincere. Her unannounced entrance is an awkward piece of business to begin with. Laura Sawyer is acceptable as Betty. Benjamin Wilson enacts the part of Brother Will well. Virginia Clark plays the child. G.

Hiram Buys An Auto (Seilz, April 29).—Some one once told us that when a director is short of a good photoplay plot there are a dozen stock themes that need no plot nor script that he may utilize, and if fairly well done said stock themes can be depended upon to "get over." There is a faint suspicion that the producer of this burlesque was short of material when he started out to make the present picture. Not but what the film creates some laughter. It is done just well enough to cause one, for the time, to forget that he has seen the same thing over and over again in various ways. Hiram goes out and buys an auto, and what Hiram does to the auto is the comedy. He carries what is left of the machine home in his antiquated buzzy. G.

Groundless Suspicion (Edison, May 2).—A refreshing vigor of story and the virility of sincere acting make this screen drama one of the best releases in some time. At basis the theme is the story of the husband who unjustly suspects the sincerity of his wife's fidelity. Here the idea is handled so skilfully and from such a new angle that the interest is caught and maintained. A wife discovers that her baby's sight is affected, and, not wishing to have her husband unnecessarily worried, asks a surgeon to make a secret visit and operation. The husband's suspicions are aroused by his wife's distress at the impending danger and, when he discovers the doctor's visit, he is broken-hearted. This portion of the drama is wonderfully well done. The wife parts with her baby in the nursery before the operation and waits in an adjoining room in an agony of suspense. Just beyond, the husband also waits—in mingled sorrow and mad rage. The operation ends successfully and the husband and wife break into the room. Then the husband discovers the injustice of his suspicions and the revolver he had seized is slipped quietly back into his pocket. So the two are united in joy at the happy outcome of the operation. Groundless Suspicion is a drama of accumulative suspense and strength. The moving and poignant situations are brilliantly handled by Laura Sawyer as the wife; Ben Wilson as the husband, and Jessie McAllister as the maid. There is no more charming or convincing actress on the screen than Miss Sawyer. Here she is splendidly and sympathetically appealing. Mr. Wilson is forceful and sincere. Miss McAllister plays the maid with admirable touches of humanness. Richard Allen seems the surgeon in his brief appearance. J. Searle Dawley's splendid and masterly direction cannot be commended too highly. The excellent camera work rounded out the picture most satisfactorily. S.

Pathenlay Weekly (Pathenlay, May 3).—This issue of the Pathe Weekly news bulletin is interesting. Some of the events are: Transporting an enormous girder for a new bridge at Salamanca, N. Y., through the city, and placing it across the Allegheny River; the march of the Twenty-second Regiment engineers from their old armory to the new quarters at Broadway and 168th Street, New York, and the laying of the corner-stone of the English church in the presence of the Crown Prince and Princess at Stockholm, Sweden. The comic section is without much humor. G.

The $100 Elopement (Edison, May 3).—While the picture discloses only a slight story it has the advantage of being excellently staged and acted by a company of highly capable players. This, combined with the good moral it teaches, should give to the picture a warm welcome. Charles M. Seay has directed the production in a manner that brings out the best points of the story. E. F. Febellosa is the author. Desiring the best for his daughter the wealthy father places her in charge of one of his old friends, a middle-aged woman, directing a boarding school. Being a self-willed and impressionable girl, she strikes up an acquaintance with a village idler, and in time plans to elope with him. Discovering this, the principal wires to the father. He arrives in the city, pays a visit to the idler, and buys him off for $100. It is the father that the girl finds when she arrives at the appointed meeting place, and with all the gentleness of a loving father he points out to her the error of her act and the consequences that might have resulted had she been allowed to carry it through. Bigelow Cooper in this part displays the natural ability necessary; he and Mrs. J. C. Williams as the principal deserves a large portion of the credit for the pleasure afforded in witnessing the picture. Edward Boulden makes a forceful character, though it conforms more closely to an East Side tough than a village idler according to popular convention. Gertrude McCoy plays the role of daughter in a winsome way. G.

The Heart of An Actress (Kalem, May 5).—Alice Joyce, without doubt, is one of the most accomplished, artistic, and beautiful actresses we have on the screen at the present time. Her presence in a picture cannot but fail to win the attention and interest no matter what the merits of the picture. In this Kalem drama of heart anneal she is seen in a role which particularly fits her, and this added to the fact that there is a well-founded plot leading up to a number of good climaxes stamps the film as one of the best turned out from the Kalem studio in some time. Tom Moore enacts the lead male role, that of a young society man who falls in love with an actress to the distress of his fiancee and disgust of his father, in a style that is altogether Tom Moore: droll and yet manly despite his youthful appearance. Naomi Childers plays the part of the fiancee with intelligent strength. Her scene with Miss Joyce where the two girls meet and recognize each other, one as the girl who befriended a needy family, and the other as the girl of the family is one of the cosiest situations, made so principally by the acting of the two young women. Richard Purdon is good as the father. G.

ARE YOU LAUGHING?

Whether you are laughing or being *laughed at* depends greatly upon box-office *results.*

The best *"patronage and profit-getter"* in the picture game today is

KINEMACOLOR

That isn't founded on fancy but on *fact.*

BE A FACTOR!

KINEMACOLOR COMPANY

New York, 1600 Broadway
Cincinnati, 132 East 4th St.
Chicago, 532 Dearborn St.
Providence, 509 Westminster St.

ITALA BIG FILMS
THE WORLDS MASTER PRODUCTIONS
FAMOUS FOR
THE FALL OF TROY-PALACE OF FLAMES-TIGRIS
AND OTHER SUCCESSES
2 ACTUAL FEATURES EVERY MONTH 2
COMING
EXCLUSIVE TERRITORY AVAILABLE NOW
ZACCONI in THE BREAD OF DOOM THREE REELS
WRITE FOR DETAILED PROPOSITION TODAY
ITALA FILM CO OF AMERICA
805 COLUMBIA THEATRE NEW YORK

GERTRUDE ROBINSON
Featured with
VICTOR FILMS

EDWIN AUGUST
Feature Player
VITAGRAPH CO. OF AMERICA
Address above, or care MIRROR